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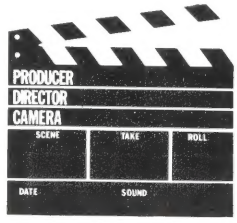

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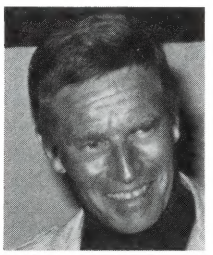

ON THE COVER
Alluring Jayne Mansfield, whose sex mystique and generous proportions, 40-18-36 parlayed her to international fame and fortune. In spite of her satirized image as a sex object she made some surprisingly good films. June is the fifteenth anniversary of her tragic death in 1967.

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Publications

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LETTERS

Insight On Julie Andrews/ J. Matthews

No one has mentioned that Julie Andrews' latest film, "Victor/ Victoria," is a remake of the delightful, "First A Girl" (1936), which starred England's "Dancing Divinity," the incomparable Jessie Matthews. The tag line was "First A Girl," then, "A Boy, Always A Joy."

Miss Matthews was denied a Hollywood career because her overbearing husband Sonnie Hale wasn't also offered a contract and Jessie wouldn't leave him.

After Jessie became famous thru being directed by Victor Saville, Sonnie demanded the role of director on her later films and finished her career thru lack-luster films.

Richard L. Bell
San Francisco, Ca.

From a Devoted Subscriber

I read your February 1982 issue of Hollywood Studio Magazine. Thought it an excellent issue as always.

My favorite articles are: "A Personal Loving Memory of Patsy Kelly," and "Robert Walker: The Man Who Lost Himself," and "Big Jim Garner."

In the Patsy Kelly article in the picture with Patsy from "Irene," that is Jane Powell's picture. Jane took over for Debbie after awhile.

We saw Irene and was a privilege to meet both Debbie Reynolds, Jane Powell, and Patsy Kelly. They were all very nice.

Patsy to me was a real great actress.

Could you please do stories on Debbie Reynolds and Virginia Mayo, and Dan Duryea? Would appreciate stories on these people so much.

Thank you for putting out a superb magazine. Am happy to be a subscriber. I enjoy reading about the stars of the past so much. *Will always be a subscriber.*

Bill Greehy
New York, New York

"Too Marvelous for words"!

Thank you so much for sending me a sample copy of Hollywood Studio Magazine. I liked it very very much. "It's too marvelous for words". I enclose herewith U.S. $38.00. $18.00 for the one year subscription, and $20.00 for the back issue which I enclosed another copy.

Thank you, and I look forward to receiving them as soon as possible.

Yoshikazu Sato
Japan

How about Sara Haden and Cecilia Parker

Why not an interview or What Happened to -----?, on Sara Haden who was for many years Aunt Milly in the Andy Hardy serial.

Also, Cecilia Parker, (Marion on the same serial).

Angelo Troncoso
Miami, Fl.

I've met friends thru my story in HSM

I am writing on behalf of my write-up on my Monroe collection in the February 1982 issue of Hollywood Studio Magazine.

I was "thrilled" to see my article published! Since then I have expanded my collection more, by dealers and people offering to sell Monroe items. But most of all I've met *wonderful people,* who also share the interest of Monroe.

I can't thank you enough! Hollywood Studio Magazine forever!

Diane Leanzo
Freeport, N.Y.

Attention: Farrah Fawcett fans

I'm an avid collector of anything on Farrah Fawcett. I don't have much to trade but I am interested in buying any material on her, and also exchanging any information. Please help me to get in touch with other Farrah fans or send me information telling me what steps to take so that I may add to my collection.

Blake Taylor
Dallas, Texas

Why don't you run more character actors?

The December issue was truly a great Xmas gift to all of your faithful readers. What a joy to see all the great stars once again alive in a first quality magazine. Jane Russell, Priscilla Lane, John Payne and M.M.; really a collectors item.

I do, however, wish that you would print more stories on some of the great character actors of Hollywood's Golden Years. I think that a great number of my fellow subscribers would agree. I know I am being quite presumptuous, but I have enclosed a short career article that I wrote on my favorite "supporting player," Laird Cregar.

May I close by commending you on the high quality of your magazine. It improves (if such is possible) with each issue. I am eagerly awaiting the arrival of each issue, as it is the highlight of the month.

Joe Scadden, Jr.
Rockford, Ill. 61103

How true—'tis a labor of love!

I really enjoy your magazine! It has that "labor of love" feeling.

I'll bet your art director could've died when she saw the caption mix-up on the O'Brien/Cagney story.

Thanks for the cover stories on Holden and Wood. I felt like I lost two good friends.

Thanks for keeping that "Hollywood Magic" coming to my mail box each month!

Ken Kearney, Illustrator/Photographer
Aptos, California

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MOVIEREEL

ACADEMY SEEKS TEN MOST WANTED FILMS

The **Preservation staff** of The American Film Institute recently issued its "ten most wanted" list—missing movies which include some of the most historically and artistically significant films ever made. Some are considered the most popular among U.S. audiences over the past 80 years.

There's *Camille,* the silent 1927 version with Norma Talmadge, which only survives in an incomplete form showing major signs of nitrate deterioration. And, *The Kaiser, Beast of Berlin,* a World War I anti-German propaganda film.

With hard work, some luck, and the continued cooperation of silent film enthusiasts across the country, they may be found.

So might the 1917 version of *Cleopatra,* starring Theda Bara as the legendary temptress. Or *That Royle Girl,* a D. W. Griffith film with W.C. Fields. We even maintain hopes of finding the 40 reels of Eric von Stroheim's famous *Greed!* Also *Little Red Riding Hood, London After Midnight,* a 1927 mystery, and *Freaks,* starring Lon Chaney, *The Divine Woman,* starring Garbo, *The Rogue Song*—1930 and a 1910 *Frankenstein*—Edison.

If these films are not found soon, they will be lost forever. Theatrical films made before 1950 on nitrate film stock are highly unstable chemically. This means the film either disintegrates into a fine brown powder or vanishes in flames. Already, half of all U.S. film production prior to 1950 has been lost.

Fortunately, The American Film Institute and other major film archives have been working to preserve the American film heritage.

Some of filmdom's great dancers and choreographers were special guests at an evening of film dance sequences presented recently at the Academy of Motion Picture Arts and Sciences. Gathering prior to the show were, top, from left, Hermes Pan, Ruby Keeler, Russ Tamblyn and Fayard Nicholas, and, kneeling, Donna McKechnie and Gene Nelson. The evening was one of the Academy's many programs celebrating the heritage of film presented throughout the year.

HEARST DONATES FILM TO UCLA

27,000,000 feet of news film, at an estimated value of $62 million, has been donated to the UCLA Film Archives by the Hearst Corporation. The collection will be transferred over the next few years.

Rare shots of historic events from Lindbergh's flight, the crash of the Hindenberg, WWII action and shots of hundreds of famous personalities in the news over the years are included in the footage.

FOX VIDEO WILL RENT "STAR WARS"

The Fox Video unit of Beverly Hills-based Twentieth Century-Fox will rent the film, the all-time box office hit, for a three-month period. The move marks one of the first times a major studio has offered a recently released box-office block-buster for rental, and was seen as an effort to spur the video rental market. The film will be available in both VHS and Beta II formats, in stereo on VHS (mono compatible).

FILM CLIPS

Writer-director David S. Ward was a special guest at a seminar on screenwriting and directing at the Southwestern Film Consortium at the University of Arizona in Tucson. Ward, who wrote and directed MGM's recent production of "Cannery Row," won an Academy Award for his screenplay of "The Sting" in 1973 . . . **Bobby Darin,** one of the top nightclub attractions throughout America, a profile song writer & honored actor

Continued

'AIRPLANE' BIGGEST '81 VIDEODISC

Paramount Pictures' "Airplane" was the top videodisc title in 1981, according to a survey by RCA's SelectaVision division of 1,200 disc owners.

"The Muppet Movie" ran "a close second" in disc sales, according to Stuart Gray, SelectaVision's vp-program and market research, with "Star Trek," "M*A*S*H" and "20,000 Leagues Under the Sea" rounding out its top five for the year.

RCA added that its survey showed its 1981 top 10 was completed by the following: "The Godfather," "Black Stallion," "Grease," "Heaven Can Wait," and "Star Trek: The Menagerie." The latter, part of the old TV series, is the only nonfeature film to crack the SelectaVision disc top 20 in sales.

"BUDDY SYSTEM" STARS DREYFUSS, SARANDON

Richard Dreyfuss and Susan Sarandon have been signed to star in "The Buddy System," a contemporary romantic comedy about love and friendship which goes before the cameras in early August for 20th Century-Fox.

"The Buddy System" will be filmed entirely at Fox studios and on location in Los Angeles.

Dreyfuss won an Academy Award for "The Goodbye Girl" in 1977 and previously starred in three of Hollywood's all-time boxoffice hits: "American Graffiti," "Jaws," and "Close Encounters of the Third Kind."

Sarandon, an Academy Award nominee this year for "Atlantic City," earlier starred in "Pretty Baby," "The Rocky Horror Picture Show," "King of the Gypsies" and the upcoming "The Tempest."

FILM CLIPS

Continued

has received (posthumously) a star in Hollywood's famed 'Walk of Fame'. . . Film Creations completed a film for the Muscular Dystrophy Assoc. to be shown on the **Jerry Lewis Telethon** during a 3-day shoot in Tucson . . . Oscar winning actress Lee Grant turned director was an honored guest at the Denver International Film Festival in May.

Bette Davis as the family matriarch Alice Vanderbilt and **Angela Lansbury** as her daughter Gertrude Vanderbilt Whitney in NBC's adaptation of "Little Gloria."—a rare TV dramatic appearance for both actresses . . . **Amanda Blake** who played Kitty on "Gunsmoke" for twenty years will act as hostess of the new syndicated series Celebrity Pets—interviews with stars and their pets will highlight the show . . . **Diana Ross** was honored with the 1748th star on the **"Hollywood Walk of Fame"** in a special dedication May 6 in front of Hollywood's Egyptian Theatre. She will be between those previously dedicated to **Mack Sennett** and **Cass Daly.** Diana has sold millions of records in her twenty year career plus awards for both singing and acting . . . A fall Cablecast about four elderly sisters in "Morning's at Seven" will star **Maureen O'Sullivan, Teresa Wright, Elizabeth Wilson and Kate Reid . . .** The **Rosemary Awards** for those great silent stars held each year by **Tom Fulbright** of Greater Capitol Heights, Maryland are to be conferred this year on **Mignon Anderson,** who starred in 1912 films and now lives in Burbank, Calif., the great **Eleanor Boardman, David Rollins, Margery Wilson,** a Griffith star, **Jean Paige** (Mrs. Albert E. Smith, a former Vitagraph star and the unforgettable silent star **Viola Dana** (sister Shirley Mason) . . . The famous **Earl Carroll Theatre** in Hollywood is being restored to its former fame and glory as an entirely new legitimate theatre and restaurant complex by the new owner, Martin Tahse. Recently occupied by the Aquarious Theatre, it will require extensive redesign

Continued on Page 37

BEN JOHNSON & SLIM PICKENS NOW ENTER NATIONAL COWBOY HALL OF FAME

Academy award winning actor Ben Johnson and Western actor and cowboy Slim Pickens were recently inducted into the Hall of Western performers, one of several divisions of Oklahoma City's National Cowboy Hall of Fame. Johnson was honored for his personal and screen contributions to the West—actor Slim Pickens for his many unforgettable Western film roles and for best depicting the life of a cowboy in films.

Johnson was born in Foreacre, Okla., and grew up on a ranch. Like many cowboys, he followed the rodeo circuit whenever he could scrape up enough money for travel and equipment. His break came in the mid 1940s while he was delivering some horses to a movie set in Hollywood. The 6-foot-2-inch cowboy was spotted and offered a job as a stunt man, doubling for actors such as John Wayne, Gary Cooper and Henry Fonda. The money was good and it helped him pursue his original goal of becoming a rodeo champion.

In 1952, Johnson was declared a world's champion team roper by the Rodeo Cowboys Association.

In his 40-year career, Johnson has made more than 60 Westerns. Films such as "Wagon Master" and "She Wore a Yellow Ribbon" have become classics. He won an Academy Award in 1972 for "The Last Picture Show," the story of an old cowboy who moves to a small Texas town to live out the rest of his life.

Slim Pickens, a real Western character drove his own team of horses through the desert and eventually headed for Hollywood moviemaking. (See early HSM article by Frank Taylor.) He is now living in Northern Calif.

Bronze sculptures of "The Wrangler" by noted artist Charles Marion Russell were presented to Johnson and Pickens and film clips of their films were shown. Their portraits for the Hall of Fame will be painted by a leading artist and unveiled at a later ceremony. ★

Television's "Over Easy" cohost **Mary Martin** greets longtime friend **Bob Hope** on a recent edition of the popular show. How does a man who makes scores of personal appearances and travels more than 200,000 miles a year keep his marriage going after 47 years? Quips Hope, "In all of those years I've only been home for three weeks."

10 STUDENT FILMS UP FOR SELECTION

Student films from ten countries have been submitted to the Academy of Motion Picture Arts and Sciences, which will select one to represent foreign student filmmakers at the 9th Annual Student Film Awards presentations in June.

Animator T. Hee, chairman of the Student Film Awards Executive Committee, said films have been received from Australia, Belgium, Canada, Czechoslovakia, England, France, India, Mexico and West Germany. One student filmmaker will be invited by the Academy to attend the weekend of activities preceding the presentation of awards to American student filmmakers on Sunday, June 6, in Los Angeles. the foreign film will not be in competition with the American films,

MCDOWALL FORCES CHANGES IN FUTURE LIZ TAYLOR EDITIONS

Under threat of litigation from Roddy McDowall, Kitty Kelley, author of "Elizabeth Taylor: The Last Star," and book's publisher Simon & Schuster have agreed to make changes in future editions of the unauthorized biography.

Per McDowall's attorney Howard E. Lower, "Those portions of the book stating that Mr. McDowall photographed Miss Taylor in the nude and semi-nude, and that he behaved in a drunken fashion and vandalized a suite at the Plaza Hotel, will be deleted from future editions of the book. Also to be deleted will be an acknowledgement which incorrectly stated that Mr. McDowall had provided information to the author about Elizabeth Taylor."

MAN ABOUT TOWN
LEE GRAHAM ...

A legend? By now she's an institution! **Bette Davis** needs another honor like the Gabors need another husband. Nevertheless she received the Film Advisory Board's Awards of Excellence for her contribution to the film industry and her performances in two TVers, "Family Reunion" and "A Piano for Mrs. Cimino."

The woman who took Hollywood by stormy temperament stood in the Grand Ballroom of the Beverly Hilton putting her glasses on and taking them off as she acknowledged the various honors. It was "Bette Davis Day" all the way, a fact proclaimed by Mayor Tom Bradley and the City Council. She was also honored by the L.A. Film Teachers and the California Senate.

Presiding over the evening was FAB's President, Elayne Blythe. Through it all, including a 74th birthday ceremony ("another year is no reason for clapping") the honoree remained the vivid personality she created over 50 years ago, but which, in Keenan Wynn's words, is "still current." The dynamic speech pattern, hyperbolic "Bette Davis Eyes," constant cigarettes (Philip Morris regulars) and pronounced individuality. Nothing has changed!

A special award went to Davis' grandson, J. Ashley Hyman, as "outstanding young newcomer in 1981" for his performance in "Family Reunion." Gangly 12-year-old Ashley, in expressing his love for grandmother, said she taught him everything he knows about acting. She stood up from the prop "Virgin Queen" throne and corrected him, "I said one thing, 'concentrate Ashley.'"

Jeffrey Lynn, Bette's husband in "All This and Heaven Too," expressed his belief that one day he'll be playing her father. **Joan Leslie,** who toiled with Bette in "Hollywood Canteen," recalled they had both sued Warner Brothers. Bette quickly announced, "Without Warners I would have had no life . . . no career."

Warners' child star, **Sybil Jason,** remembered she was assigned the role of Bette's daughter in a disaster movie, "Comet Over Broadway," but Davis had the foresight to refuse the role which helped end the career of **Kay Francis.**

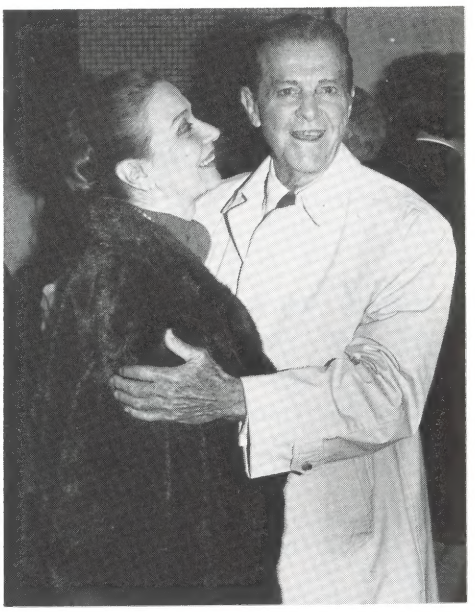
Oh, yes, as if the other awards weren't enough, Bonnie, the Super Dog presented Bette with an inscribed gold bone from the Tailwaggers, an organization she founded to help animals. The candid grandmother was also given a diamond ring

Bette Davis with her 12-year-old grandson, **J. Ashley Hyman,** at Film Advisory Board's dinner in the Beverly Hilton. (Photo by Yani Begakis)

Debbie Reynolds against a blow up of **Mae West** at Friends of the USC Libraries tribute to the late sex symbol. (Photo by Yani Begakis)

Recognize these favorites of yesteryear? **Joan Leslie** and **Jeffrey Lynn** at Film Advisory Board's tribute to Bette Davis who worked with them at Warner Brothers. (Photo by Yani Begakis)

Twiggy and her husband, **Michael Whitney,** at Mark Taper Forum opening of "Tales From Hollywood."



Patricia Morison gets a hug from **Robert Cummings** at Wilshire Theatre opening of "A Chorus Line." (Photo by Alan Berliner)

which prompted her to exclaim, "I was never given one before because I always 'did it' for nothing."

Showing no signs of slowing down, Davis just completed the TV special, "Little Gloria—Happy At Last."

★ ★ ★

Having seen "A Chorus Line" three times, would it be enjoyable a fourth time? That was the question I asked myself before deciding in the affirmative. The production kicking up its heels at the Wilshire Theatre confirms my hunch that the show is worth seeing over and over.

Following the opening was a party in the Wilshire's foyer. **Robert Cummings** looked years younger than his 71, perhaps due to the heavy vitamin regimen to which he has subscribed for decades. He was with his fourth wife, Regina Fong.

Others applauding the return of the musical included Patricia Morison; Eva Gabor; Kitty and Mervyn LeRoy; Fifi D'Orsay with Rosemarie Hale whom she introduced as "the third wife of my first husband, Morgan Hale;" and a chorus line of an earlier era, the Ziegfeld Club ladies.

★ ★ ★

Mae West always believed she was immortal. Maybe she was right! At any rate, the sex symbol lived again at USC's Friends of the Libraries tribute on the campus.

Possibly to a younger generation the words "Mae West" imply a wartime life jacket. But to older generations she remains a phenomenon, the most quoted entertainer in show business history. How good it was to hear these witticisms once more from the own lips in film clips and from others:

"When I'm good, I'm very good, but when I'm bad, I'm better."

"Give a man a free hand and he'll try to put it all over you."

"It's not the men in my life, but the life in my men that counts!"

It's better to be looked over than over looked."

As long as we have celluloid, Mae West will live. The secret of sustaining that long career may be found in her biography: "Mae maintained her image . . . her ruthless devotion to sustaining Mae West elevated selfishness into self-worship."

The USC program was enhanced considerably by this biography, "Mae West," written by President of the Friends of the USC Libraries Stan Musgrove and George Eells. Hal Kanter did his usual great job of emceeing, remembering Mae as "a woman who turned boys into men—and men into putty."

Guests reminisced as far back as the Twenties when **Lyle Talbot** told of auditioning for Mae. Gene Barry recalled "Catherine Was Great" when he approached her with his sword swinging and the hilt poking her in the pelvis. Mae ad-libbed, "Is that your sword or are you just glad to see me?"

★ ★ ★

Glamorous, amorous and even hamorous! Well, isn't that what you'd expect from a Billy Barnes revue about Hollywood with Bob Mackie doing the costumes? "Movie Star" at the Westwood Playhouse is a tribute to the stars from **Mary Pickford** to **Sissy Spacek.** I sat between two real life movie stars, **Virginia Mayo** and **Cyd Charisse,** who were pleasantly surprised when their images flashed on the screen as two of Tinseltown's fabulous "Faces" in the finale.

Post-opening a lavish soiree was held at the nearby Westwood Marquis. **Bernadette Peters** and **Steve Martin** were raving about the costumes, especially the camp vamp outfits including, of all things, a gondolier in drag.

Among those impressed with the new musical: Marsha Mason and Neil Simon; Carol Channing and Charles Lowe; Suzanne Somers and Alan Hamel; Juliet Prowse and David Chavez; Mitzi Gaynor and Jack Bean; Alexis Smith and Craig Stevens; Cheryl Ladd and Brian Russell; and, unrecognized by other first nighters, a star of yesteryear, Anne Shirley.

★ ★ ★

Faith and begorrah! St. Patrick's Day was a great night for the Irish at the Beverly Hills home of shopping center king Hal Gershman and his Cynthia. Leprechauns, shamrocks, Irish whiskey and corned beef and cabbage.

Guests wore green and Mrs. Rudy Vallee made the entrance of the evening in green mink. But she was outdone by female parking attendants in green HAIR.

Virginia Mayo and I enjoyed a reunion with **Jeanne Crain** and Paul Brinkman. Jeanne told us if the right part comes along, she'll work again. But she's busy with her seven children of which the youngest, 16-year-old Christopher, is still home.

A true movie fan, **Jane Withers** said she gets so annoyed when her one-time childhood leading brat, Jackie Searle, now a balding engineer, refuses to give fans his autograph.

Our Man About Town with **Jeanne Crain** and **Virginia Mayo** at a Tinseltown party. (Photo by Martha Moody)

Bernadette Peters and **Steve Martin** at soiree following the opening of "Movie Star" at the Westwood Playhouse. (Photo by Yani Begakis)

JAYNE MANSFIELD

The Time, The Place— and the "Movie Star!"

By Patrick Agan

It was a starry night, but nothing in the heavens equalled the eye-blinking presence of Jayne Mansfield as she undulated up a blood-red carpet and into the darkening theater to live out her ultimate fantasy. After the rustle of her appearance calmed down, the movie started, a highly Technicolored but badly tasting comedy called *The Girl Can't Help It* and she wriggled back in her seat in the movie palace to watch her favorite star onscreen — herself.

It was her first starring role and as the hugely-busted blonde figure stalked across the screen in a skin-tight black dress, melting ice and popping milk bottles with her severely-ripened charms, her alter-ego sat goo-ing and giggling in the plush seat. Jayne was thoroughly enjoying every minute of it and at the same time she was confident she was witnessing the birth of the hottest sex siren since Marilyn Monroe's (in comparison) restrained wide-screen saunter in *Niagara* several years previously.

Since both were under contract to 20th Century Fox, Mansfield was confident that her own personality and agreeablesness would boost her popularity there as well, especially in light of Monroe's career problems. Those were the waning days of the studio contract system but that wasn't making the executives foolish. They viewed *The Girl Can't Help It* with a cautious eye, waiting to see if the public would find Jayne's undeniable charms and innate comic flare palatable. Unfortunately they didn't. While the film did attract customers at the box-office, most gathered there to finally see the girl who'd been flashing from movie magazine covers for some months previously in a well-planned campaign of exposure. They were curiosity seekers — and most definitely not there to see Jayne act!

Her next film, the one that had brought her to Hollywood from Broadway, *Will Success Spoil Rock Hunter?,* was better, but not much and after that the studio chiefs were at loss as to what to do with her next. They tried, with *The Wayward Bus* (a turgid drama) and *Kiss Them For Me* but while Jayne continued to make those magazine covers, she just wasn't selling tickets.

Her personal life was as exposed as any star's could be, and all with Jayne's willing help. Along with musclesman husband Mickey Hargitay, she'd throw open the doors of her famous Pink Palace on Sunset Blvd. to any and all reporters who'd want to interview her. And when there wasn't legitimate news, Jayne made her own, primarily by arguing with Mickey and throwing him out of the house. Once, in fact, she read a gossip item that said they had split. She stormed out of the house and accosted Mickey while he was cutting some hedges. "We're getting divorced," she reportedly said to his astonishment, "it says so right here!'

At odds with what to do with her and embarassed by her personal publicity, Fox shipped her to Europe for an unfunny comedy called *The Sheriff of Fractured Jaw* opposite Kenneth More. Unfortunately even veteran director Raoul Walsh couldn't breathe life into it, and equally sad, was the fact that at this point Jayne's career began a downward spiral that she never even realized was happening. To her she *was* a movie queen and as along as she could corral reporters, she remained convinced of it.

And since she felt a movie star made movies, Jayne accepted virtually every one offered her. Always a canny businesswoman, she made — and kept — her money yet the price tag on her image was a huge one. By posing in furniture store windows, she literally furnished her Palace for free and when she opened a new supermarket, another thing she did about as fast as one could be built, she and her entourage raced through the aisles filling baskets with food. And this was in addition to the handsome fee she charged and collected. Jayne may have ended these photographed forays with a full refrigerator but her supply of serious public approval became ever emptier.

During her attendance at a Film Festival in Brazil in 1959, Jayne managed to incite the locals to riot and Mickey had to literally carry her away from a throng of men who were trying to rip her clothes off. She got her press coverage, the men got their souvenirs. But to many it simply looked as though Jayne Mansfield was fast becoming everybody's cheap thrill.

Her marriage to Hargitay sputtered along with the usual fights and makeups, all duly chronicled in the tabloids but after the birth of their son Zoltan, Jayne began to drink. Perhaps she saw what was happening to her career and couldn't face the fact that her ultimate fantasy was souring. Another problem was with federal tax people who began wondering just how many of those $5,000 a shot market opening monies she was declaring. Jayne was of little help because she always demanded the money in cash and the ensuing battle between her and the tax men would last until her death.

When Elizabeth Taylor was announced as Cleopatra, Jayne decided it was time to turn herself to the business of movie-making abroad and journeyed to Italy for *The Loves of Hercules.* No longer under contract to

Fox, she was a free agent and no doubt she saw this film as a giant step forward, especially since it gave her the opportunity to play two parts, that of the virtuous wife and that of the evil, redhaired queen. With Mickey as Hercules, it turned out to be comic strip history at best, never generally released and now a permanent fixture on *The Late Late Show.*

Back home, Jayne found that Hollywood hadn't been holding its collective breath for her return and the best offer she got was a part in *The George Raft Story* — and it was the last part she'd have in a respectable American movie until shortly before her death six years later when she played a cameo in A Guide for the Married Man.

About this time Jayne began to make liberal use of her abundant sexual charms off the screen, haunting various Los Angeles clubs and flagrantly indulging herself. If the public would snub her in movies, she felt a desperate need to know that, in the flesh anyway, she was still desirable.

Through all this Mickey stuck with her until, finally, in 1964, he could take no more and they parted for good. Jayne had met director Matt Cimber who had starred her in a stock production of *Bus Stop.* Mickey had stuck by Jayne through the nude *Playboy* layout controversy and the flop of their race *Promises, Promises,* but Cimber was the last straw. Though Mickey never stopped loving her, he finally realized his own survival came first.

By then the Sixties were in full swing; an era of permissiveness seldom recalled in history. Sex took on a new definition — and Jayne Mansfield wasn't a part of it. Not that she didn't try! If skirts were mini, than Jayne's were mini-er. If boots were "in", hers were outstanding, thigh-high numbers that guaranteed people would notice. Tragically they looked and they laughed. Her marriage to Cimber crumbled quickly after their one mutual film effort *Single Room Furnished.* It was never formally released. Afterwards Jayne seemed in search of a Svengali to try and help her pull the pieces of her shattered life and career back together, but instead of a magician she fell for a married lawyer named Sam Brody. He did indeed take over her life but he didn't succeed in helping it.

Shortly the scandal sheets were full of them; arguing and fighting in public, and involved in an especially unsavory mess when Jayne's then teenage daughter by her first marriage to Paul Mansfield sought refuge at a Los Angeles police station after she said she'd been beaten by both Jayne and Brody. The sixteen year-old, Jayne Marie, was shortly sent to live with relatives.

In one of her last, "Promises, Promises."

After doing her bit in *Guide for the Married Man,* Jayne, her remaining children and Brody set out to a nightclub engagement she had in Biloxi, Mississippi. It was the sort of seedy club that was now her only professional standby and she played in many like it. On the night of June 28, 1967, she finished her show of sultry singing and a semi-striptease and bundled her entourage into a car to head for New Orleans and an early morning television interview. They never made it. During the early morning gloom, the car drove into the dense fog of a mosquito-spraying machine and her nineteen year-old driver never saw the truck that sliced the top off their car. Jayne was killed instantly, beheaded in the grisly accident. Brody and their young driver died also but, her young sons Miklos and Zoltan Hargitay, Anthony Cimber, were asleep on the back seat and were shielded from the crash by various pieces of luggage that covered them.

Sophia Loren and Clifton Webb don't know how to react to Jayne in this infamous shot at a Hollywood party.

It was a sad end to a talented girl; one who was once so hopeful about Hollywood that when she drove across the state line from Texas into California for the first time, got out of the car and kissed the ground saying, "I'm home!" Yet, ironically, it was a headlined death just as Jayne would probably have loved it to be. Her old enemy, Mae West, who had never forgiven her for plucking Mickey Hargitay out of Mae's chorus line, squeezed in the last words when she said, "she was full of evil. She was so full of evil that one day she exploded — and her head went one way and her body went another."

Evil? Not really. Instead Jayne Mansfield seemed only pitiful in her misdirected attempts to catch and hold onto a celebrity which never did — or could — live up to her expectations. ★

Patrick Agan *is a syndicated writer about celebrities whose last book is The Decline and Fall of The Love Goddesses.* (Pinnacle Books).

EXCLUSIVE photos of Jayne Mansfield

courtesy of her manager/friend Paul Blane seen with her in several shots.

She wanted to be known as wife, mother and serious actress. But sex kept getting in the way. These shots make it plain that Jayne would never be more than a sex symbol of the Fifties and a parody of herself in the Sixties.

On stage with a

MOVIE SEX SYMBOL

By James Robert Haspiel

Hollywood-style Jayne, circa '57.

The coin she dropped into the pay phone slot was for a call to Paramount studios. "Hello. My name is Jayne Mansfield . . . I've come from Texas because I want to be a movie star." Jayne's thespic background, of little consequence at Paramount, included: her performing debut before the public in The Austin Civic Theatre's presentation of *Ten Nights in a Bar-Room,* which opened September 21, 1951, at The Playhouse in Austin, Texas. As Fanny Morgan, "the drunkard's long-suffering wife," Mansfield made her entrance in the play's final act. Jayne next appeared on the stage at Camp Gordon, Georgia—in *Anything Goes,* circa 1952. Additional information regarding her pre-Hollywood experience was provided me by her acting teacher, Baruch Lumet—father of Director Sidney Lumet.

Jayne had come to the senior Lumet in 1952 seeking acting instruction: "She tells me she has a baby, a husband in the service . . . and she wants to be an actress." Lumet gave her private lessons several times a week for a period lasting about six months. During this time Baruch Lumet opened the Dallas Institute of the Performing Arts; "It was both a school and a theater. Jaynie came into the group." On October 22, 1953, the DIPA launched its first open-to-the-public theatrical production, Arthur Miller's *Death of a Salesman.* Jayne Mansfield played Miss Forsythe. Reviewing *Salesman,* theatre critic Bob Brock noted: "Jayne Mansfield and Frances Tinch are

perfect as two ladies of the evening. . ."

Mansfield's continuing work with the DIPA was to bring about an important advance in her career. Lumet elaborated: "My friend Milton Lewis, head of talent at Paramount Studios, came from Hollywood. He watched a performance. I pointed out Jaynie. Lewis said, 'Baruch, call me when she's ready to come to Hollywood.'" Baruch told Jayne of Lewis' enthusiasm: "She was excited. I said, 'Alright Jaynie, I'll prepare you for a screen test.' I worked with her on a scene from *Joan of Arc.*" Jayne's leap from Arthur Miller's floozy to Bernard Shaw's Saint was not without difficulty; "It was a hard job. I talked to this girl so much, until she began to cry. When she began to cry I said, "Jaynie, you're going to be a good *Joan.*' She left for Hollywood in a jalopy."

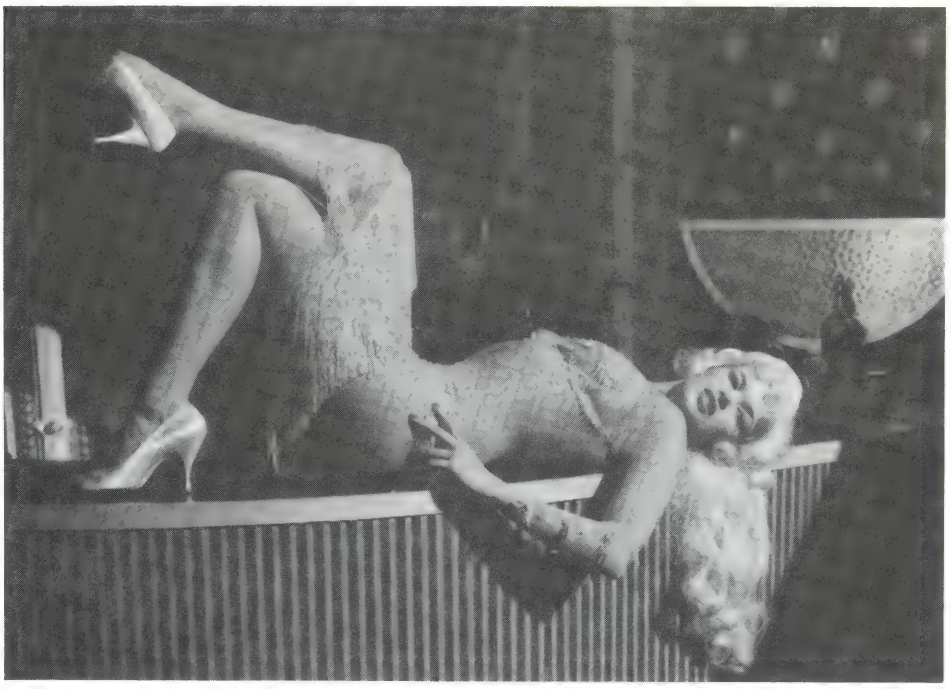
Mansfield's 1954 interview at Paramount Studios failed to evoke executive interest. She managed to obtain a brief role in a television play, then a featured part in a quickie independent film production. An unexpected publicity break garnered her a 'Starlet Contract' at Warner Brothers, resulting in a few more brief cinema roles. During the summer of 1955 Hayne was informed Warner Brothers was terminating her contract. "Everything turned grey and empty."

Mansfield went to New York and auditioned for an upcoming Broadway stage comedy, *Will Success Spoil Rock Hunter?* The play's pivotal character, Rita Marlowe, was a blonde movie sex symbol. Jayne got the part. Shortly before the play's opening on October 13, 1955, Mansfield disclosed; "The role gives me a chance to act on stage the way I would like to behave off-stage." Theatre critics were unanimous in their praise of Broadway's new blonde star. Mansfield's name, face, and figure became daily phenomena in newspapers and magazines. It has been said with authority that she achieved more notoriety in her year on Broadway than most actresses do in a lifetime. "When I was in Hollywood I was just a starlet. They ignored me. Now all the studios are giving me the rush."

While Marilyn Monroe was Topic A throughout the media for wanting to extricate herself from her existing contract with 20th Century-Fox, Jayne zeroed in on what would once have been an unimaginable target—to be the blonde successor to MM at Monroe's own studio! Fox gave Mansfield a screen test. She tested in a scene from John Steinbeck's *The Wayward Bus,* filmed in 1956 at the studio's New York City headquarters. As an everday companion of Jayne's at the time, I found myself in the unusual position of being asked by her for assistance with the challenge presenting itself. On the eve of committing the test to film Jayne handed me the script to rehearse with her. I was not impressed by Mansfield's histrionic abilities. She fared better with professional direction the next day when she was tutored for the filming of the test by George Axelrod.

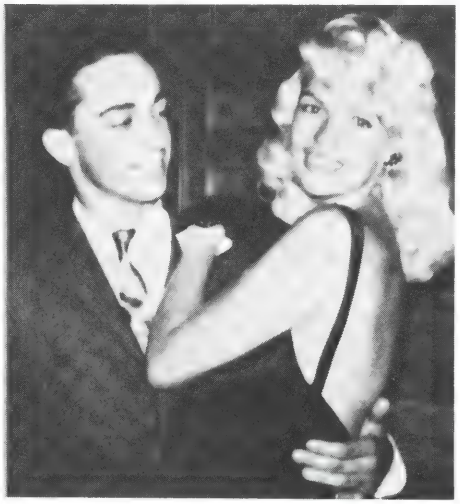
On the morning of Jayne's return to the movie capitol the words of her astrologer were ringing in her ears: "You are destined to outshine Marilyn Monroe . . . You are entering your period of utmost greatness—from June 9th, 1956 to June 11th, 1962." Ironically, on July 3, 1962, 20th Century-Fox announced they were not picking up their option for Jayne Mansfield's services.

In the wake of Mansfield's declining film career she returned to the stage. During the 1960s Jayne could be found touring summer theatres starring in productions of *Gentlemen Prefer Blondes, Bus Stop, In Nature's Way, Champagne Complex,* and *The Rabbit Habit.* "Between shows" Mansfield drifted in-and-out of substandard independent film productions. In all, she was to make more than two-dozen films before her life ended in an automobile accident on June 29, 1967. She was thirty-four. At the time of her death she was planning her debut on the London stage in a production of *The Memoirs of Fanny Hill.* A woman who counted "13" her lucky number, the summer Jayne died was the thirteenth year since she'd called a motion picture studio to say "I've come from Texas because I want to be a movie star." ★



Sex symbol **Mansfield** "on stage" as nightclub thrush in '60 British film, ***Too Hot to Handle.***

Jayne & family flank **Baruch Lumet.**



Jim Haspiel & Jayne Mansfield.

Sex symbol Mansfield "on stage" as nightclub thrush in "60 British film, ***"Too Hot To Handle."***

Jayne resting between takes in **"The Girl Can't Help It,"** 1956.

Jayne in a film shot in Germany, 1963. **"Homesick for St. Paul."**

Easter services 1960—Jayne with her husband Mickey Hargitay, Mickey Jr., Jane Marie and Zoltan.

The Insuperable Pat O'Brien in "On Golden Pond"

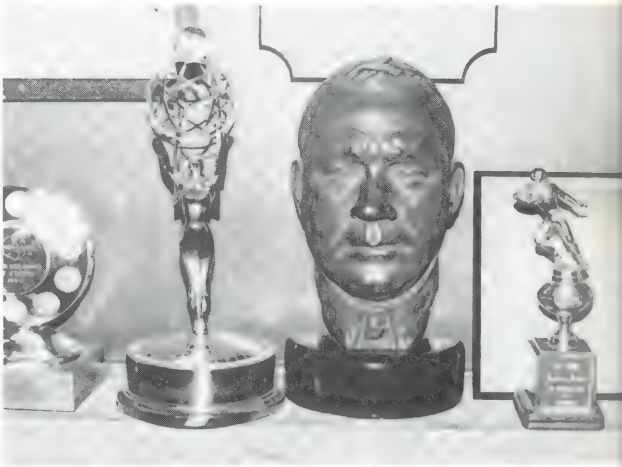
by Bill Kelly

A successful tour throughout the United States has now brought Pat O'Brien back to the West Coast where he is starring with his wife Eloise and daughter Bridgid in "On Golden Pond" at Sebastian's West in San Clemente, Calif. An interview by Bill Kelly with Pat O'Brien appeared in a recent issue of HSM. O'Brien is one of the movie industry's most awarded stars. On this page are unpublished photos of O'Brien and his wife Eloise and a few film clips from his long and successful career.

Pat and **Eloise Taylor O'Brien** shortly after their marriage in 1931.

Pat and Eloise recently celebrated their **50th anniversary.** They have two boys, two girls and eight grandchildren.

Pat O'Brien and writer **Bill Kelly.**



These **awards** are in O'Brien's den.

1 - Pat O'Brien in ***"Ceiling Zero"*** (1935)—A Howard Hawk Classic. 2 - Pat should have received an Oscar for his portrayal of Rockne in the 1940 zealot ***"Knute Rockne—All American."*** 3 - A scene from Ceiling Zero starring **Pat O'Brien, James Cagney** and **Barton Mac Lane** (1935).

Photos by Bill Kelly

CHARLTON HESTON!

Hero par-epic excellence!

By George Haddad-Garcia

He is one of the most monumental actors ever to grace the screen. By now, Charlton Heston is a legend, in some cases as imposing as the legends he has portrayed so skillfully on the screen. If there is an American Olivier, surely the ex-Michigander is it. By his own admission, he is one of only two or three Yankee actors "allowed" to essay British roles—an example being his archaeologist in the recent thriller "The Awakening."

One might have expected that an actor who peaked so early would have no more incentives to continue acting, that he would have few challenges left. Very early in his career, Heston worked with giants like Welles and Hitchcock. Then came two of the biggest movies of all time, "The Ten Commandments" and "Ben Hur;" for the latter, he won an Academy Award, but some of his best work was yet to come. "One of my favorites was 'Will Penny,'" he declared in San Jose, before a large college audience. Heston enjoys stellar parts and character roles. He likes playing different ages; in "Awakening," he aged 20 years, and in "Crossed Swords" he played Henry VIII.

Nor is the actor shy about taking risks of all sorts. In "The Planet of the Apes" (the first of five in the popular series), he did his first nude scene—from behind. Such is the man's charisma and appeal that a matronly housewife, on the Phil Donahue show, couldn't resist gushing over Heston's anatomy, and possible future nudity, over nationwide TV!

An associate claims, "It would have been easy for Chuck to go in for the sexy leading man bit. He has the looks. But he wanted to stretch. He is a true artist, and while he's aware of his leading man status, he doesn't let it get in the way of his craft." Obviously not, for he appeared unrecognizably scruffy and hairy in "The Mountain Men" and did a stand-out performance in a prestigious but non-box-office production of Shakespeare's "Julius Caesar" not too long ago.

A current shot of Charlton and his wife, Lydia.

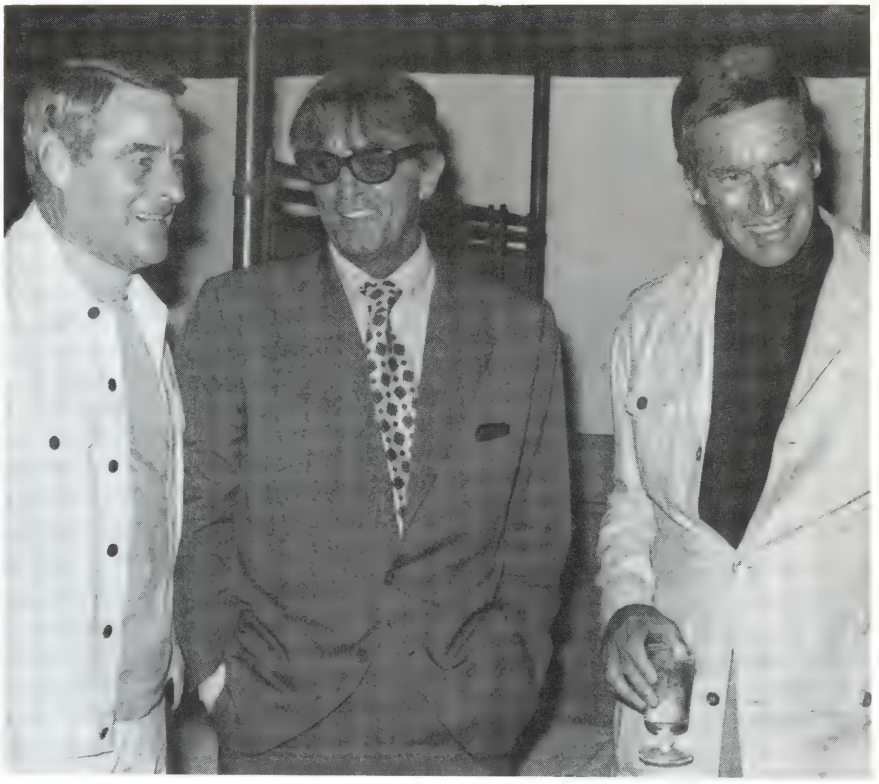
A proud father (Charlton and Lydia Heston have a son and daughter), the actor soon appears in "Mother Lode," the second project he's done which was written by his son Frasier (himself said to be possessed of star-looks). Of course, the tall, gently and genteelly macho actor isn't only a major movie star, with director approval and his name above the title (invariably, he is first-billed). He believes, "The civic spirit, the sense of giving back some of what you've received, is crucial, not just for actors, but for any citizen of our great country."

Heston has served on and headed various important organizations connected with the movie industry, including the American Film Institute, which he has helped make nationally known. He does not hesitate to speak up publicly on matters which concern him, though he is not a soapboxer. When SAG President Ed Asner took a stand on honoring past Screen Actors Guild chief executive Ronald Reagan, Heston publicly took the opposite stance, explaining his feelings eloquently.

And though he could churn out one film for a big fee, after another, he eschews commercialism and box office ratings for unusual projects (such as the submarine drama "Grey Lady Down" or the ecological message picture "Soylent Green," the last film co-starring Edward G. Robinson), and for annual returns to the stage, his original love. "Katherine Cornell was a great lady and a great actress," he says of his New York beginnings. He appeared in one play with Kit Cornell in a skimpy Roman's outfit and eventually caught the heart of Lydia, then a would-be actress. When asked the secret of his long, successful marriage, he deadpans, "I'm a superb husband!"

In recent years, Heston has been seen on the L.A. stage in vehicles as diverse as "MacBeth" (opposite Vanessa Redgrave) and "The Crucible of Blood" (as Sherlock Holmes). The latter set new box office records; people are still very eager to view the towering actor in the flesh—most are awed by both his presence and the diversity of his talent. "The theatre is an actor's spiritual home," he states, though he isn't one of the newer actors who finds it fashionable to decry commercial films such as "Earthquake" and "Airport '75," both of which he starred in and both of which mightily pleased the public.

Which is his favorite role of the dozens he's done on film? He won't say. Though he does mention affinity for roles such as Will Penny and the aging football player in "Number One." He does reveal the joy of

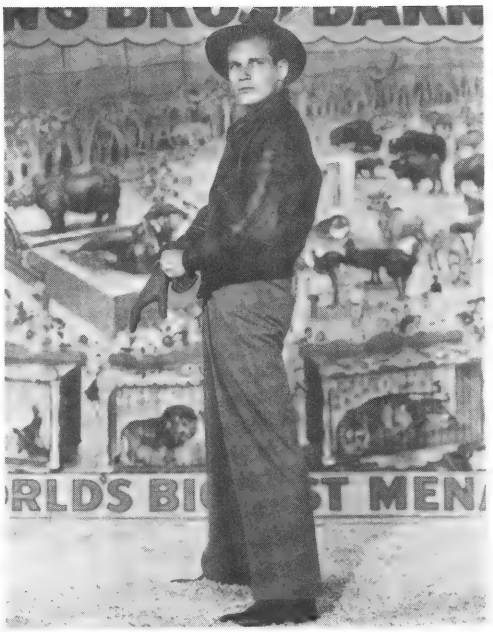


During the shooting of "Midway" with Robert Webber & Robert Mitchum.

"working with such seasoned pros like Larry Olivier," not to mention his friend Orson Welles, or leading ladies as diverse as Marlene Dietrich, Yma Sumac, Ava Gardner and Raquel Welch. A former co-star who wishes to remain anonymous notes, "He is easy to get along with on a personal level. He's friendly and not overly conscious of his status. He is,

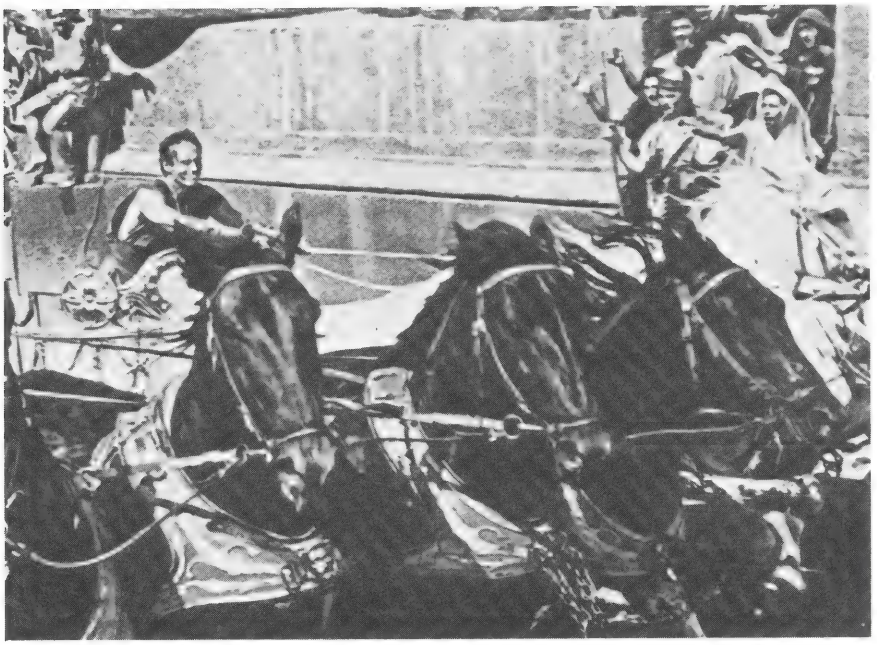
He is best remembered for roles of epic grandeur in films like Cecil B. DeMille's "The Ten Commandments" in which Charlton played Moses.

In "Planet of the Apes" films, he left the past and ventured into the future.



Heston entered the big time in the big-top spectacular, "The Greatest Show on Earth."

The forthright leading man of the Fifties.



The chariot race in the Oscar-winning "Ben Hur." Heston's Academy-acclaimed title role was never overshadowed by the magnitude of the spectacle.

however, rather shy at times, which seems unusual, but appealing, in such a big, confident and overpowering man.

"But on the set, he's one of those people who *become* the role, without all that Method madness, etc. He is 100 percent giving to the role and to helping the performances in general. But when he's working, there's no room for levity, and woe to the actor or actress who isn't up to the standards of the most committed, self-challenging performer! His cold shoulder is icy . . ."

Aside from the two biblical movies (interestingly, the story of "Ben-Hur" was written by a Civil War major-general, Lew Wallace), everyone has their own favorite Charlton Heston performance. Some Heston fans share theirs:

—"'El Cid,' says a USC film major. "It was one of the last great spectacles, and although Heston may not have been the right nationality, and he didn't use an accent, he conveyed the mythical spirit of El Cid . . . I don't know any other actor so good at illuminating heroes, bringing them to life. It's sad he isn't doing those kinds of roles anymore. I suppose it's because those roles aren't being written or filmed. It's pretty much an age without heroes now."

—"Heston as Michelangelo was such a powerful image for me," says a Mexican muralist, "that when the name of the artist is mentioned, I still think of Charlton. I could believe him as a painter, an artist. He uses his eyes better than any Northamerican actor."

—"Wasn't he in 'The Greatest Show On Earth?'" asks a banker. "I always like circuses, and I remember when that one (the movie was by DeMille) came out, and Heston was becoming a big star already. Wasn't Betty Hutton in it, too? I still like Heston, though I don't like most of today's pictures. He's a man everyone can look up to, and he always looked good and did the right thing in the end."

—"I saw 'Khartoum' in London when it came out in 1966," recalls a young journalist. "Heston played General Gordon, the British military hero, and Olivier played the Mahedi, the Muslim leader. I remember I was bored through much of the film, but in the scene where they were together, I was so intent, so awake—it was like watching, even then I knew it, two fantastic talents, competing and sparking each other off, creating an unforgettable moment. Heston was as good as Olivier." ★

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Barbara Payton: No more tomorrows

By Anthony Cassa

A fact the vast majority of movie fans fail to consider is that movie stars are human beings—real people—just like us. It is their work which seems to make them different. There are no cameras set up to photograph us in our daily routines at the office, factory, or wherever we earn our living. But actors, by the very nature of their work, become celebrated. Other than that, they are no different than anyone else. All the things that can hurt ordinary mortals hurt them too. Many times a lot more. They find themselves unable to cope, on the road to self-destruction. Many of Hollywood's brightest stars walked down that road and never came back—Alan Ladd, Susan Peters, Errol Flynn, Marilyn Monroe, Robert Walker, Gail Russell and Barbara Payton.

Who was Barbara Payton? Let her speak for herself: "In 1950 I was sitting on top of the world. My peculiar acting talents were worth $10,000 a week, and I was in constant demand. Boy, everyone wanted me. I know it sounds unbelievable, but it's true that Gregory Peck, Guy Madison, Howard Hughes and other big names were dating me. Almost everything I did made headlines."

Today, no one remembers Barbara Payton. She had her fling at movie stardom, slipped from her lofty perch and fell into the abyss of degradation and oblivion. At the age of 35 she hit rock-bottom, selling her body for five dollars a throw in order to keep herself in cheap wine.

How did it happen? In 1949, just a couple of years after she arrived in Hollywood, 22-year-old Barbara was on the front pages everywhere. "I was one of the six 'Baby Stars' most likely to succeed—Piper Laurie, Mona Freeman, Mala Powers, Barbara Bates, Debbie Reynolds and yours truly," she wrote in 1962. "The other five are still fulfilling their promises. Me, I goofed."

Barbara did more than goof. She made every wrong move possible. It was as if Fate decreed she rise to the top then fall, and fall hard, never to get up again. In her many futile attempts to regain her stardom Barbara never even came close. She had gone too far. For the rest of her life she would know only poverty, loneliness and illness.

She was a bright-eyed, star-struck kid when she went to Hollywood.

*From ***I Am Not Ashamed,*** by Barbara Payton. Copyright 1963 by Halloway House Publishing Company.

"Even in my pre-teen years I wasn't unaware of Hollywood, the glamour, adoration, fame, money and handsome men." she was also very ambitious, doing whatever was necessary to get the attention of the right people. In deed, as she recounts in her autobiography,* "I went out with every big male star in town. They wanted my body and I needed their names for success. There wasn't a column in town written without my name in it. I was hot news." This was due more to her flamboyant love life than to anything she did on the screen.

Barbara's downfall was sex. She used it to get whatever she wanted. When her sex appeal began to diminish, things were no longer so rosy. "When you start going in the wrong direction you hardly notice it at first. There are a few less autograph hounds outside the theater. The studio boss rushes past you on the lot, but you're sure he didn't see you. You don't get quite the 'A' treatment at the beauty parlor. Your agent sends you just a few less scripts. And more important, you look in the mirror and you don't look quite as good." Then what? "You drink a bit more. You go to pills—pills of all colors, shapes, sizes and power. They all seem to work. It's psychological."

Barbara was madly in love with sometime-actor Tom Neal but married star Franchot Tone whom she merely liked. That didn't stop her from seeing Neal whenever she could, however. Tone was one of her six husbands, with countless paramours in between. There were also her female lovers. Her lesbian affairs always happened after men shattered her ideals and illusions, she wrote. There was very little, if anything, that Barbara didn't do. You might say she was a female Errol Flynn.

At one time, according to her memoirs, the actress was earning $100,000 a film. What did she do with all her money? "There were stories that I was an idiot with money," she wrote. "I guess I was because I must have gone through a million dollars during my good years. But I had so many friends and there was always someone in trouble. Everybody needed a 'C' note. then when they came to repay me, I didn't have the heart to take the money. I felt I'd be earning big money all my life." How those memories must have haunted her each time she prostituted herself to pay the rent for her dumpy, rat-infested apartment.

It all began for Barbara back in Cloquet, Minnesota on November 16, 1927. Her parents, Mr. and Mrs. E. Lee Redfield, were proud of their beautiful baby. The little lass took to sports at an early age and was quite good at ice-skating. When she was eleven, the family moved to Odessa, Texas where Barbara blossomed into a stunning 5'4" beauty. Not only was she athletic, excelling in tennis, swimming and water-skiing, she was also a good student, graduating high school with honors.

Barbara was so pretty she decided on a modeling career and went to Hollywood. The blue-eyed blonde soon attracted the attention of the film world and was given a screen test with the help of Abner Biberman. Universal signed her to a term contract and she was put into the Robert Montgomery production, *Once More, My Darling* (49). She was loaned to Eagle-Lion where she

teamed with Lloyd Bridges in *Trapped* which impressed Warner Bros. enough to co-star her with Gary Cooper in *Dallas* (50).

Then she did two for William Cagney. These films marked the zenith of her screen career. *Kiss Tomorrow Goodbye* (WB), with James Cagney was the first. Says Barbara concerning her performance: "This may seem conceited but I was the first to use what is now called 'The Method.' I felt my power before I ever went before the camera. I played a girl named Holiday. I just talked and stumbled around and wasn't formal—just had fun. The critics loved it."

The other one was *Only The Valiant* (WB51), a Western, with Gregory Peck. She then went over to RKO and appeared with James Craig in *Drums In The Deep South.*

By now boyfriend Tom Neal and rival suitor Franchot Tone were making the news with their constant fighting over Barbara. The public was eating it all up. But it was bad publicity for the actress and it cost her the lead in Walter Wanger's Monogram production, *Lady In The Iron Mask.*

Barbara always maintained that she wasn't ashamed of her life. She did what she had to do. "The head shrinkers always told me I had the complusive urge to see myself destroyed . . . that in the end it would be my final pleasure." Barbara must have believed this because everything she did contributed to her early demise.

Tom Neal was getting under Franchot Tone's skin. Having already been pulverized by the ex-boxer, Tone had to endure the further humiliation of knowing his wife was forever running to the arms of Neal. She claimed that Tone was giving her death threats and that Neal was merely her body guard. Now who was going to believe that?

In October 1951 Barbara was called before a grand jury to be a defense witness in the case of Stanley Adams, accused of murdering narcotics peddler Abraham Davidian. Barbara testified that Adams was with her when Davidian was given his one-way ticket to eternity.

In March 1952, in a state of despondency, Barbara took an overdose of sleeping pills. Fortunately Tone found her in time and called the doctor. She was revived with black coffee.

Offers were not coming her way as they once did and the actress now found herself accepting roles she didn't want. One was in *The Great Jesse James Raid* (53), with Willard Parker. Of this picture she said, "It was no disgrace but it didn't mark a step up. When people at parties ask you what you're doing, you find yourself excusing your role."

Barbara's promising career had begun to slide, and would soon plummet when she made "Drums In the Deep South" with **Barton MacLane** and **James Craig** (1952).

Fearing she was losing her looks, the ex-Mrs. Tone tried to figure out ways to keep the money coming in. She began to accept "gifts" for her favors, things she could exchange for cash if necessary. She also accepted cash outright. She had become a hooker. "Sooner or later you must face it," she said. "You are taking money for giving a man your body for a night. Yes, but I'm no different than thousands of women every year who marry rich men for their money."

For two years the fading star resided in Mexico in the attempt to find herself. After a time of reevaluation, Barbara believed she could climb again to the top. She looked great when she returned to the States but found it difficult to get work. She taught acting for awhile then landed a role in *Murder Is My Beat* (AA 55), with Paul Langton.

She did two more films, both obscure. After *Bad Blonde* and a Raymond Burr starrer, *Bride Of The Gorilla,* Barbara's film career was finished.

In 1955 she was busted on a bad-check charge. "In the market where I passed the $100 check I had spent thousands of dollars over the years. And do you know why I wrote the bad check? To get liquor, not food. Not that I'm a drunk. I'm not. But there is something festive about having liquor around and inviting people to have a drink. I just had to cheer myself up—to be happy again even if it were just for a day."

In 1956 the actress lost custody of her nine-year-old son to her ex-husband, John Payton. The Air Force captain charged that the lad, Johnny Lee, was constantly exposed to "immoral conduct."

Word got around that Barbara was available for dinner dates—for a low price. It started out at $300 per date. Gradually it went down to $100. One Christmas Eve, lonely and broke, Barbara settled for fifty dollars. Eventually it would go down to five. As her price went down she became less and less discriminate about whom she slept with. "Life began to drag in a dream," she wrote. "Wine and bare bodies and nightmare sleep and money that was never enough to pay the bills. It seemed that everything was deadened. There were no joys, no sorrows, no thrills, no nothing." She was losing track of everything. Men just slept with her and left, leaving no money at all. "I wasn't a movie star any more. In fact, I was nothing; a has-been, a nobody." Once, a guy knifed her when she refused to do what he demanded in bed. A pimp friend paid for the 38 stitches down her belly.

What about other kinds of jobs—secretary, receptionist, typist, waitress? "Sounds simple," she said. "But when you're an actress you're an actress. It's a disease. You just rebel against doing anything else." Every actor knows that.

In 1962, at 35, Barbara was discovered sleeping on a bus beanch on the corner of Sunset Boulevard

Continued on Page 36

THOSE GLORIOUS SCREEN MUSICALS

By Mike Hughes

From that first moment when Al Jolson uttered those famous words "You ain't heard nothin' yet" to the dazzling Busby Berkeley spectacles of the thirties and concluding with MGM's melodious gems of the forties and fifties, movie musicals have always generated a special kind of excitement. Dreams came true, problems were solved with a song and a dance and the world took on a special glow by the final fade-out.

"All Talking, All Singing, All Dancing," was the phrase coined by MGM to describe their first two musicals, "*Broadway Melody*" and "*Hollywood Revue,*" both released in 1929. With that phrase Hollywood developed its own special type of entertainment package-the screen musical — to this day unsurpassed in quality.

During the spring of 1982 the long dormant musical film returned, ushered in by Hollywood's musical making champions, MGM. "*Pennies From Heaven*" starring Steve Martin, Bernadette Peters and Christopher Walken is a celebration of the art of Hollywood's singing and dancing extravaganzas.

"*Pennies From Heaven*" recreated the misery of the Depression and the escape from reality provided by the songs and musical films of the day. Joining Steve Martin for the rousing song "It's the Girl," a number reminiscent of Vaudeville, Kelly and Sinatra and the Palace two-a-day-is veteran MGM performer Tommy Rall.

Tommy Rall is no stranger to the screen musical.

Starring as one of the seven brothers in MGM's superior 1954 musical, "*Seven Brides for Seven Brothers*" Tommy Rall still generates show stopping applause in the now classic barn raising dance sequence when the film plays revival houses.

Hard work, discipline, talent, dedication and long production schedules were and are necessary elements required to produce a big screen musical. Recalling "*Seven Brides for Seven Brothers,*" Tommy Rall remembers a five week rehearsal period and three days to shoot the 'Barn Raising' sequence which lasted seven minutes on the screen. Six months of rehearsal and preparation preceeded Steve Martin's song and dance chores in "*Pennies From Heaven.*"

Veteran MGM performer, **Tommy Rall** returns in MGM's ***"Pennies From Heaven."*** Tommy Rall (left), Robert Fitch (right) join Steve Martin for a vaudeville-style dancer number—1981.

Technical innovations of the early 1950's created some unique production problems. MGM's "*Kiss Me Kate*" is a special case in point.

Released in 1953 and starring Kathryn Grayson, Howard Keel and dancers Ann Miller, Tommy Rall, Bob Fosse, Bobby Van, Carol Haney, and Jeanne Coyne, "*Kiss Me Kate*" was the first, and to date only, screen musical to be made in 3-D. Some of the scenes in the picture had to be

A very early, 1930 film version of MGM's ***"Good News"*** starred Bessie Love with Gus Shy and Delmar Daves.

The glamour and nostalgia of MGM's golden era of musicals

MGM's **"Broadway Melody,"** 1929 was a trailblazer for the Forties and Fifties when a great era of musicals was ushered in by **"The Wizard of Oz"** starring Judy Garland, Bert Lehr, Ray Bolger and Jack Haley. It is still being shown on television screens today. This was followed by a series of hit musical extravaganzas featuring Fred Astaire and Gene Kelly. On this page are a few scenes from nostalgic hits which are also revived from time to time.

(top to bottom) 1—Clark Gable stunned audiences when he went musical in **"Idiot's Delight,"** 1939. 2—**"Hit the Deck"** featured Jane Powell & Vic Damone, Ann Miller & Tony Martin, Debbie Reynolds & Russ Tamblyn (1930 & 1936). 3—The Oscar winning **"An American in Paris"** with Gene Kelly and Leslie Caron, 1951. 4—**"Seven Bridges for Seven Brothers"** boasted some of the best dancing ever put on film as seen in the famous "Barn raising dance," 1954. 5—Rogers and Hammerstein's **"Oklahoma"** with Gloria Grahame, Gordon MacRae, Shirley Jones, Gene Nelson, Charlotte Greenwood, Eddie Albert, James Whitmore and Rod Steiger (20th Century Fox), 1956. 6—**"Take Me Out to the Ballgame"** one of MGM's top musicals in 1949 with Frank Sinatra and Gene Kelly.

shot twice, once for the 3-D camera which required extremely hot lighting and for the regular camera which phtographed the "flat" version.

Contrary to what some musicals may have indicated, careers were not established overnight. Tommy Rall began his career early and this career has encompassed all areas of the performing arts.

Beginning his dancing career at the age of four, Rall was in Vaudeville at eight doing four shows a day and at 14 was a member of the American Ballet Theatre. His apprenticeship in musical films started at Universal during World War II as a member of the singing group the "Jivin' Jacks and Jill." A series of films followed with such titles as *"What's Cooking?" "Private Buckaroo," "Give Out Sisters," "Get Hep to Love,"* and *"Mr. Big."* Usually produced in a period of two weeks these films starred Donald O'Connor, Gloria Jean, Tommy Rall and in some instances the Andrews Sisters. Apprenticeship of this kind no longer exists in Hollywood, but the screen musical continues its sporadic attempts at survival, change and variation.

"You can't keep on doing the same kind of musical forever," states Rall. "You have to step forward." Stepping forward in 1982 is just what MGM accomplished with *"Pennies From Heaven,"* mixing drama with music and song. A similar style was used by Francis Ford Coppola in his new romantic film musical *"One From the Heart."*

By the 1960's the musical film had all but disappeared. Where did the musical performers go after the apparent demise of Hollywood's own special art form? For Rall, this meant a return to Broadway in the musical *"Milk and Honey"* with Robert Weede and Molly Picon. Always the versatile performer, Rall had previously appeared on Broadway in a musical version of *"Juno and the Paycock"* with Shirley Booth and Melvin Douglas and choreographed by the great Agnes De Mille. This performance brought Rall the Outer Circle Critics Award as Best Supporting Actor. He also appeared in *"Look Ma I'm Dancing" with Nancy Walker, "Miss Liberty," "Hogan's Goat," "Cry for Us All"* and the revue *"Small Wonder."* Lending his talents to television, Rall choreographed a special for Faye Emerson and sang with the New York City and Boston Opera.

Following the musical dry spell in Hollywood, Tommy Rall was an instructor in dance at the University of Washington in Seattle where he encouraged new generations of dance hopefuls. Appearing as Barbra Streisand's dance partner, in 'Swan Lake' in 1968's *"Funny Girl"* was Rall's last screen appearance prior to working *"Pennies From Heaven."*

One of the great disappointments in the making of a film musical is seeing that effort being totally ignored at the time of release. Gene Kelly had long hoped to make a film entirely dedicated to the dance. *"Invitation to the Dance"* starring Kelly, Rall, and international dance greats Igor Youskevitch, Tamara Toumanova and Claire Sombert was produced by MGM in 1952 in England and not released until 1957 at which time it failed at the box office. Over twenty years had to pass before the film, now practically a cult favorite with musical film buffs, gained its proper recognition as a true work of art.

Little Orphan Annie herself may be the one to put the Hollywood musical back on solid ground. Columbia's star studded musical *"Annie"* is the big news of the summer of '82. It may now come true that indeed a child shall lead us from the muck and grime that has characterized the industry of recent years back to the glamour and beauty that made Hollywood and Hollywood musicals an international household word. ★

An early lobby card of the "Gay Divorcee" filmed in 1934 starring Fred Astaire and Ginger Rogers billed as the King and Queen of Carioca. Also appearing were Alice Brady and Edward Everett Horton.

Nostalgia

JESS HOAGLIN

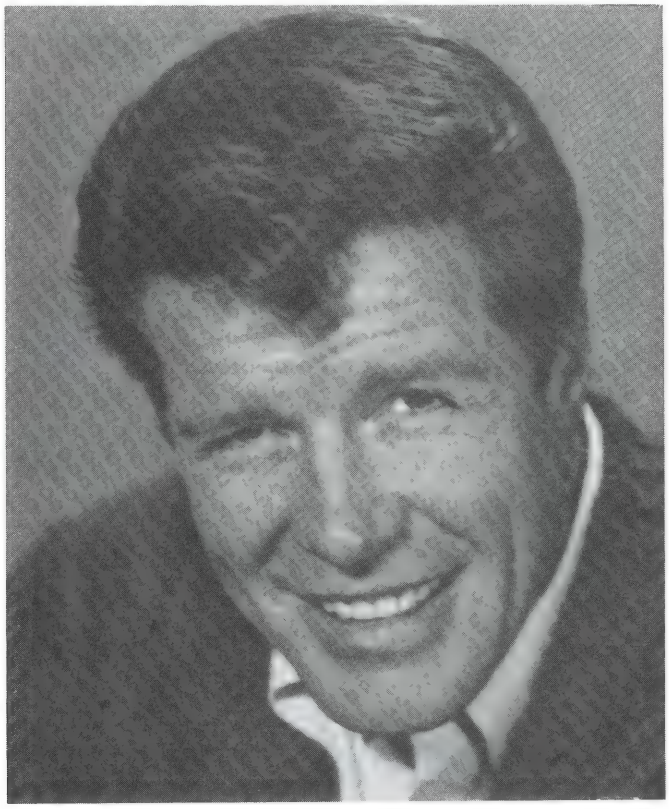
Jess Hoaglin shares with the readers of STUDIO Magazine some of the photos and great memorabilia pieces of his collection.

Will Rogers and the vivacious Fifi D'Orsay as they appeared in the golden days of Hollywood.

Marlene, the glamorous grandmother, with a young lad you might not recognize too easily. He's Gary Crosby, Bing's son.

Marlene Dietrich flanked by two of the all-time great character actors, Harry Carey and William Farnum, in a scene from Universal's "The Spoilers."

Robert Horton hits new trail



Bob Horton in the 50's.

Portrayal of "Flint McCullough" with **Ward Bond** as Major Adams on the popular Wagon Train series.

By Betty Burris

Robert Horton . . . a star of musical theatre . . . the same Bob Horton, who once played cowboy roles on TV? Eyes widen in surprise when people first hear the rich baritone of this popular western hero, who has headed up another trail in his illustrious career. He has exchanged his buckskin jacket for theatrical costumes and his six-guns for a singing voice. He has drawn huge crowds into some of the most distinguished theatres and is every bit as much at home striding across a stage as he was swinging in a saddle on the western prairie.

While playing the role of "Flight McCullough" on the first episodes of "Wagon Train," Bob's interest in music prompted a desire to become a professional singer and he set goals for himself along this line that he has never let slip away. During lunch hours he took vocal lessons and on summer vacations from the series, he did lead singing roles in such productions as "Carousel," "Show Boat," "The Pajama Game," and "Guys and Dolls." It was in the latter show that this "guy" met Marilynn Bradley, a lovely brown-eyed "doll," who co-starred with him, and soon became his leading lady in private life as well.

Marilynn's encouragement and unquestioning confidence in him as a singer prompted Bob to reach a somewhat colossal decision about his career.

"'Wagon Train' has been a big accomplishment for me," he said upon leaving the series, "and I'm grateful for my five years in it and the doors it has opened, but just as a musician uses more than one key on his instrument, I want to explore other facets of the entertainment world."

Even though his fans, internationally represented, protested his leaving the series, with determination and a great deal of fortitude, Bob unsaddled his horse and hung up his western levis to devote all his efforts and talent to the stage. He was rewarded for his spunk by being offered the lead in David Merrick's Broadway production of "110 in the Shade," which was a hit and ran for a solid year. This prestige as a Broadway star was what Robert Horton needed to start him on his way to making a big name for himself in musical theatre.

Since the Broadway production, Bob has gone from one starring role in a successful stage play to another with lovely Marilynn by his side. They not only team in musicals, but straight plays as well, such as "Six Rms River Vu," "There's a Girl in my Soup," and "The Odd Couple," in which Bob displayed such a terrific talent for comedy that he had dinner theatre audiences roaring with laughter and shouting BRAVO at his great characterization of "Oscar's" slovenly, boisterous, but thoroughly likeable manner. In this production and during the Horton's most recent tour of "Same Time Next Year," Bob attained still another goal he once set for himself . . . that of directing. On this venture, a newspaper critic complimented him highly as being "demanding and a perfectionist as a director, resulting in an excellent production."

But is Bob Horton *really* a *good* stage entertainer? The still dubious may ask this, possibly finding it hard to believe that a screen actor can also be a *good* stage performer. To answer that question, one need only attend his musical theatre performances to hear the rich quality of his voice or see one of his straight plays to admire his outstanding stage presence and talent. Another question his video fans might ask is, will he return to television or has he forsaken that particular media? Perhaps this can be answered best in Bob's own words.

"After six years of touring about 150 theatres, I have decided that televison is what I really would like to do again. Even though I did 180 episodes of 'Wagon Train' and said

Continued on Page 36

STUDIO COLLECTORS CLUB
Collecting Movie Memorabilia For Fun and Profit

New James Bond 007 Posters

Through exclusive licensing with United Artists Corp, Grezon Productions is issuing four 27 x 41 inch special "For Your Eyes Only" posters, from the new Bond movie starring Roger Moore. Retail price will be about $5 and will make an interesting collectible.

Gene Autry Autographed Prints

Adding to its line of popular limited edition prints, The Nostalia Merchant has announced the release of a Gene Autry autographed print.

The impressively large 24" x 30" print depicts "America's Favorite Cowboy" in a montage of scenes from his movies, with a large photo of Gene and his horse, Champion, in the center. The photo montage was hand-colored by a commissioned artist, then reproduced in vivid color on high quality art print stock. Gene Autry then *personally autographed* each and every one of the 1,500 prints and 100 artist proofs in the edition. *The signature is genuine and was not reproduced by any mechanical means.*

The original printing plates have been destroyed, no further editions will be offered. A certificate of authenticity with full disclosure as required by California State law accompanies each print.

The Gene Autry print is $100.00 plus $5.00 shipping (U.S.) and may be ordered through HSM. See back cover ad. A great collectible!

Walt Disney Collectibles

An increasing number of collectors are looking for the original Walt Disney collectibles. Hundreds of objects have been created in imitation of Disney's original copyrighted animated cartoon characters. Following is a list of recent prices and value of many popular Disney collectibles.

Bambi napkin ring, 800 part silver $55.00
Big Bad Wolf saucer, tin, green, 4" d. 40.00
Cinderella planter, ceramic 16.00
Davy Crockett (Fess Parker) pocket knife, marked Walt Disney, 2¼" l 12.50
Donald Duck planter, ceramic, marked Walt Disney Productions 17.50
Donald Duck tray, tin, Ohio Art, 1939 ..... 18.00
Dwarf Doc figurine, bisque, 2½" h. 12.00
Dwarf Dopey figurine, bisque, 5" h. 35.00
Dwarf Dopey planter, ceramic 10.00
Dwarf Grumpy figurine, bisque, 4" h. 15.00
Goofy figurine, bisque, 1930s, 3½" h. 35.00
Mickey Mouse bank, treasure chest, souvenir of 1933 Chicago World's Fair 65.00
Mickey Mouse toy, Lionel handcar w/figures of Mickey & Minnie, w/original box, ca 1933 ..... 465.00
Mickey Mouse toy, Mickey in fire truck, hard rubber w/white rubber tires, Walt Disney Productions 42.50
Mickey Mouse toy, windup tin circus train, Lionel No. 1536, engine, Mickey shoveling in tender & 3 lithographed circus scene cars, ca. 1936, windup mechanism inoperative & lacking key 121.00
Mickey Mouse toy, windup tin "Crazy Car" 300.00
Mickey Mouse toy, windup tin Mickey does acrobats, by M.C. Cause, signed Walt Disney, 8½" 75.00
Mickey & Minnie Mouse figures, celluloid, jointed, h.p., w/label on foot "M.M. Copr. 1928-1930 by Walter E. Disney," 5" h., pr. 175.00
Minnie Mouse Halloween costume, 1930's 215.00
Pinocchio bank, pot metal, marked World's Fair, 1933 ..... 118.00
Pinccchio doll, cloth face, stuffed body, wooden arms & legs, 16" 75.00
Pinocchio game, "Ring Toss," wooden, made in Italy 25.00
Pluto alarm clock, Bayard, France 62.50
Pluto mug, Patriot china 25.00
Pluto soap figure, in original box, ca 1939 ..... 25.00
Snow White cereal bowl, china 15.00

Collecting Original Star Photographs

Wherever I go—my camera goes too!

Photographs and Feature By Brian O'Dowd

Over the years as a amateur freelance photographer I have been very lucky to photograph some of the biggest names in the entertainment world. "Wherever I go my camera goes with me." Living in Hollywood you never know when you might run across a photograph worth taking. Two of my favorite charities that I go out of my way to cover are 'Actors and Others for Animals' and ' The California Special Olympics.'

At the yearly events of 'Actors and Others for Animals' you will always find such dedicated stars as **Earl Holliman, Doris Day** and **Loretta Swit** seen here in a shot with a puppy whom she was seeking a home for. At one of their fund raising dances I managed to get some exciting shots of **Dorothy Lamour** who was table hopping and visiting her old friends, the lovely **June Haver** and her husband **Fred MacMurray**. Later on in the evening I joined the long congo lines to get this shot of **Joanne Worly** leading the dance with **Peter Marshall** and **Jackie Joseph** following behind.

I have known **Jan-Michael Vincent** for about ten years now and first met and photographed him at the Renaissance Faire where he and his wife Bonnie had a jewelry booth. When I first took his picture I had no idea who he was — all I knew was the shot was worth taking. Then over the years we got to know each other and I had the privilege of taking more photographs of him. Jan is taking a break while making the lovely movie *"Sandcastles"* which was the first film to be shot on tape and was directed by Ted Post.

While covering the opening of the Circus Vargas, I ran into my friend **Charo** who gave me this special shot by removing her fur coat to give me a picture that she had not done for the other photographers. **Pearl Bailey** asked me to take this shot of her because she wanted to show off this lovely dress that the late Shah of Iran had given to her. It is trimmed with gold and was a gift to her for being the Goodwill Ambassador from the USA.

One of my dearest friends was the late **Will Geer**, I was his photographer at his Topanga Canyon Theatre where they still put on free plays every Sunday. It is now run by his daughter Ellen Geer, other family members and his wife Herta Geer.

One day I went down to visit Will on the backlot of Warners Bros. where they filmed "the Waltons". Everyone had gone to lunch except Will who was seen resting on the porch of the Walton house. I thought it was a good shot.

To make a little extra money I do portfolio's. When I did one on actor **Jesse Parson** who played Conrad Birdie in both the original Broadway cast as well as the Columbia feature film, it had been raining so I took the shot through the window. **Peter Lawford** was caught between takes of a guest shot he was doing on The Smothers Bros. Show. I was lucky enough to be at a rehearsal that **Mitzi Gaynor** was doing prior to taking her show to Vegas and clicked this shot while she completed a dance routine. I gave her a copy which she loved and it hangs on the wall of her Beverly Hills home.

This shot of **Diana Ross** was taken with a 200mm lens while she was performing on stage at a recent local concert. I shot about 150 pictures of her. It is always a pleasure to photograph the King of Comedy **Bob Hope** and this shot was done in front of an audience in Lake Tahoe at Harrah's Hotel.

While driving through West Hollywood a couple of years ago I saw this long line of people outside Don Ovens Celebrity Record Shop. The sign outside read that **Bette Davis** was on hand to sign her new EMI English recording "Miss Bette Davis" which was done at the famous Abbey Road Studios in London. I stood in line with the other fans and then was allowed to get this shot of the Queen of the Silver Screen.

I have known **Richard Thomas** for a number of years now and I went down to Los Angeles' Ahmanson Theatre at the Music Center where **Sara Miles** was appearing in *"St. Joan"*. This shot of **Peter Falk** and **Ben Gazzara** was taken at 3am in the morning between a station break while they were doing the Easter Seals telefon. Another very good friend is the young actor **Peter Barton** who recently had a very bad accident while he was filming his new television series "Matthew Star" which will air over NBC next season. Peter is shown sitting on top of the mountains in Malibu Canyon. Peter has now recovered and his most current film is *"Hell Night"*.

Recently at The American Film Awards luncheon I took this shot of the ever lovely **Eleanor Powell.**

At the same Awards Dinner held later that night I caught **Peter O'Toole** trying to get away from autograph hunters as he dashed through the crowds helped by a fan, jumping over roped off areas to return to the dining room and the awards. **Doris Day** has always been a favorite of mine. I loved her pictures *"On Moonlight Bay"* and *"Lullaby of Broadway"* and it was a pleasure to finally meet her and get this shot from a television special she did some years ago. **Bernadette Peters** was shot from the wings while she was on stage in Vegas as she gave me a smile and a wink after one of her songs. She is currently appearing in the Universal film *"Heartbeeps"*. **James Darren** never seems to look any older and is still one of the most sought after actors in Hollwyood. **Ann Miller** was in disguise at a party dressed up as a rag doll. **Telly Savalas** was shot while enjoying a cigarette at a local hotel taken with a 200mm lens which gives a nice effect. Last years Actor's Strike gave me a great opportunity to photograph many of Hollywood's top stars and at this time I added many to my collection including this one of **Patrick Duffy**, star of "Dallas".

I hope you have enjoyed sharing some of my photographs from the many hundreds that have been taken over the years. ★

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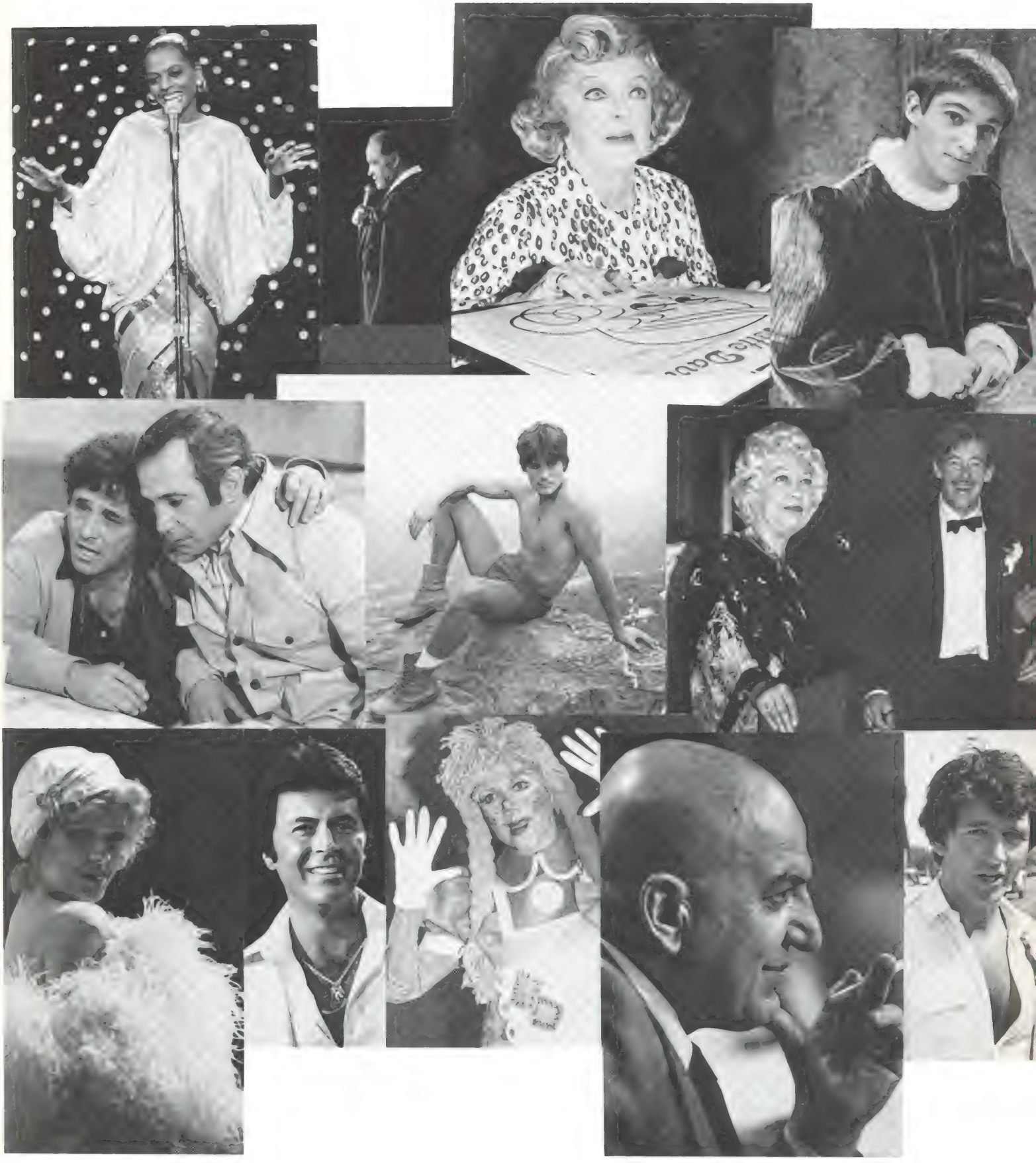

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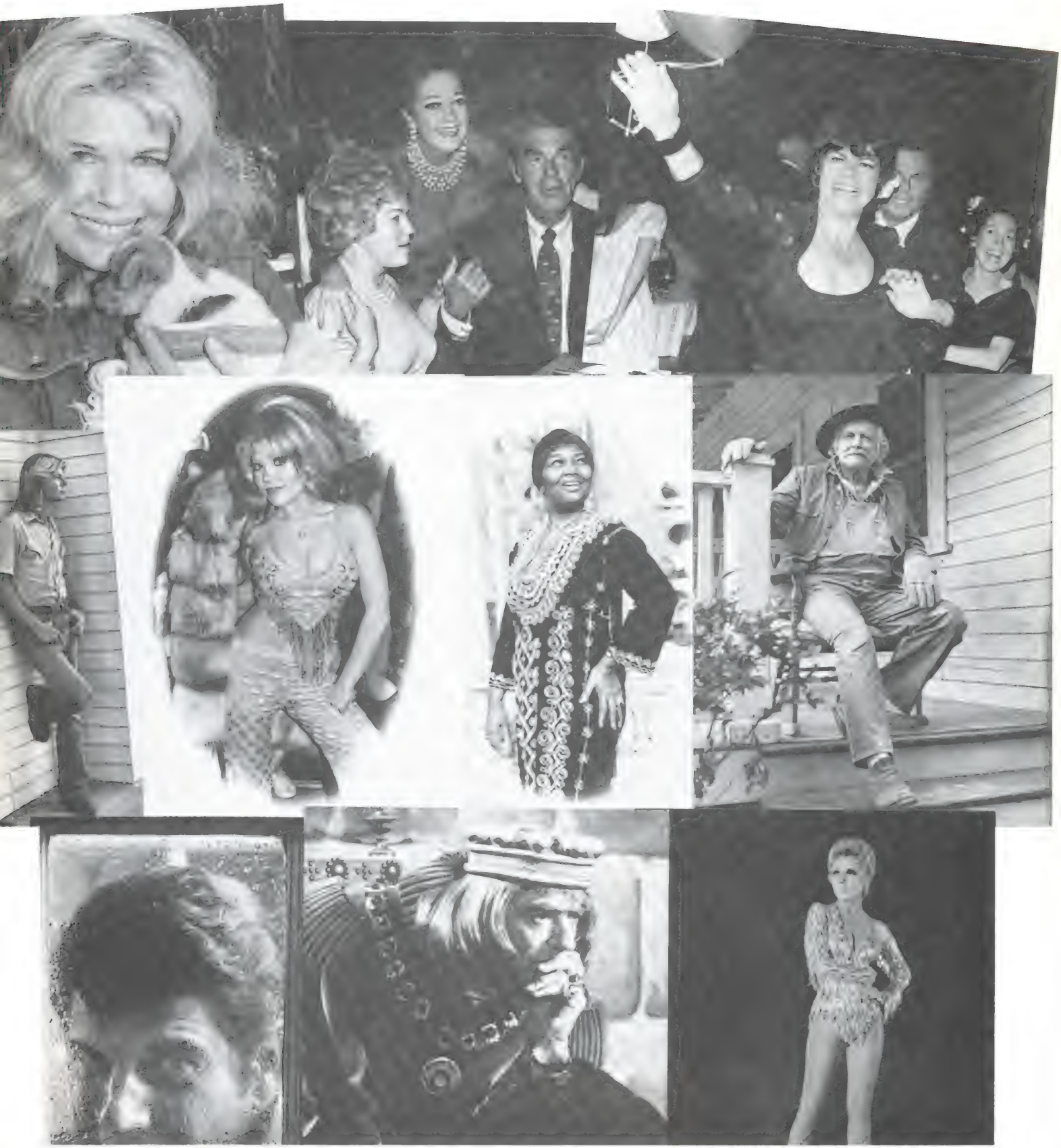

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SE HABLA ESPANOL

"I Know I Said It"— But Don't Print It.

By May Mann

No matter how good the intentions, mutually, I suppose there are times in every reporter's life in interviewing celebrities—when the so-called star calls with a change of mind and heart. "I know I told you—but I've decided I don't want to say it etc., etc."

The less brave, have a studio p.r. person to make the call, or even go to the extent of threatening a "studio-ban." Others send a huge bouquet of flowers with a card of regrets.

As a reporter, I've had two New York Newspaper awards for accuracy and "scoops" of importance. It's all there in my head—from my very first interview—with quotes intact. But there have been a few times, I can remember well:

Carole Landis said, "I don't mind visiting our servicemen, but they always send us to eat at the Officers quarters—and I never get to talk to the fighting men or the ordinary G.I.s." In a full page with plenty of luscious art of Carole on my regular King Features Syndicate weekly piece which had several hundred newspapers in the U.S.A. as well as international, I named Carole "The Sweetheart of the Fighting Fronts." She told Harry Brand's office at 20th Century Fox she had so many complaints from officers—on that page, that she didn't say it, and she asked that I be banned from the studio! Also her current love was a big movie mogul—and she could throw her weight around as she pleased. (Frances Langford adopted *the title* and so did Maureen O'Hara with great success!)

Mr. Brand did not ban me at all. I wrote Carole a note and said she did say it—and giving me an interview was no favor, as it was a mutual job for her publicity and my work—50-50.

Later when Carole was dating Rex Harrison (she committed suicide over him) her mother told me, at Forest Lawn Cemetery, where Carole is buried near my own mother's grave—and I often leave some posies also on Carole's)—she sweetly forgot and asked for my friendship again. Which I readily gave.

And there are a few more similar incidents, which I'll report next time.

May Mann in impressive ceremonies at the Beverly Hilton is presented the rare and prestigious **Congressional Record** in which Congressman the Hon. Henry A. Waxman had read into the minutes before Congress, and recorded in the history of our country May's outstanding achievements and the dedication of her energy and talents given freely in support of the many philanthropies, charities and patriotic endeavors listed therein. Chief of Staff of Waxman's Washington D.C. Office flew out to make the presentation. One was also made to **Charles Buddy Rogers.**

THE BOOK BEAT

The Films of Jennifer

This is a perfect example of a film book that has great potential to become *valuable* and *rare.* W. Franklin Moshier has written and published his own superb tribute to one of cinema's greatest stars, Jennifer Jones, in a limited edition.

The fact that it is a limited first edition in and of itself gives the collector an advantage in soaring value. However, the book itself is not just a mish-mash of photos thoughtlessly strung together with a superficial text, as so many books about movie stars unfortunately are today. Rather, Moshier's book reflects great thought and care in both photo selection and text, starting with the color photo at the front of the book, in a rare costume shot of Jennifer as "Jo" in Selznick's unfinished *Little Women* (1946).

Another contributing factor to this book having value is the fact each book is numbered in the limited edition of 1,000 copies, and also autographed by the author, both factors adding heavily to book collectors' potential value . . . in this rare volume.

The book begins with "Portrait of Jennifer" which is a fascinating biography of her entire career, illustrated with photos. The introduction is by film director Henry King. And then, "The Films of Jennifer Jones" are presented beginning with *New Frontier,* a 1939 Republic picture. The cast and credits of every film are faithfully recorded. There is a synopsis of each film, as well as production notes. Also, there are stills from each film in sequence. There is a film gallery at end of book called "Facets" wherein the reader is given a wonderful series of shots of Jennifer Jones illustrating what a unique film personality she is.

Frank Moshier, a native of Florida, makes his home in San Francisco. He spent three years on this masterpiece of a movie book, and it is a rare treat for film fans. Send $15, plus

$1 mailing for copy to Frank Moshier, 312 Teresita Blvd., San Francisco, California 94127. Ask for *The Films of Jennifer Jones.*

—Robert Kendall

TARZAN

By Stephen Anderson

Immortal Jungle Screen hero

"Tarzan of the Apes" was the **first** Tarzan film. In the 1918 version Elmo Lincoln had Enid Markey as Jane.

Few fictional characters have captured the public imagination more than Edgar Rice Burroughs' Tarzan. The original book, published in 1914, portrayed an English lord lost as a child, reared by apes in Africa, and becoming the king of the jungle. With its unusual hero, exotic setting, and possibilities for action, the story lent itself well to motion picture exploitation.

The first film Tarzan was strongman Elmo Lincoln who starred in *Tarzan of the Apes* in 1918 and later sequels. Various other actors assayed the role in several silent feature films and serials, but it was not until 1932 that the first talking Tarzan was made, a handsomely mounted film that remains a classic and a prototype of later films of the genre. Directing this MGM film was W. S. Van Dyke of *Trader Horn* fame, and the dialogue was written by the celebrated Welsh composer, playwright, and actor Ivor Novello. Irish-born ingenue Maureen O'Sullivan was cast as Jane Parker, the aristocratic daughter of an explorer who literally falls for the Ape Man, and Neil Hamilton and C. Aubrey Smith were on hand for supporting roles. For the leading role in *Tarzan, The Ape Man,* MGM, passing over such possibilities as Clark Gable and Joel McCrea, chose brawny swimmer Johnny Weissmuller.

Weissmuller was ideally cast. He handled the athletic chores, swimming, diving, swinging through the trees, carrying girls, not to mention wrestling with lions and crocodiles with considerable finesse, and he mouthed the monosyllabic dialogue with convincing sincerity. (He never said "Me Tarzan, You Jane.") There was his famous jungle cry, which Jane used also in the earlier films, and memorable expressions such as "ungawa." As for Weissmuller, the jungle seemed his natural environment, and he envinced a primitive quality tempered by a tenderness and an instinctual common sense.

After the success of *Tarzan, The Ape Man,* MGM decided to develop the character in a continuing series, resolving to use only the highest production values and to release a Tarzan film every two years. The second feature, *Tarzan and His Mate* (1934), matched the success of the original, but there was trouble with the third film, *Capture of Tarzan,* completed the following year. Owing to pressure from the Hays Office, MGM withdrew the film and deleted many of the horrific wild animal scenes, rereleasing it the next year as *Tarzan Escapes.* The censors also objected to the revealing loin cloth Miss O'Sullivan wore. She was reattired and thereafter she and her successors were modestly garbed.

As Maureen O'Sullivan wanted to be free from the series, she was killed off in *Tarzan in Exile,* but the film was badly received by audiences, and it, too, was withdrawn and reshot as *Tarzan Finds a Son!* (1939). Jane was still on hand and there was now an adopted son, Boy, played by Johnny Sheffield.

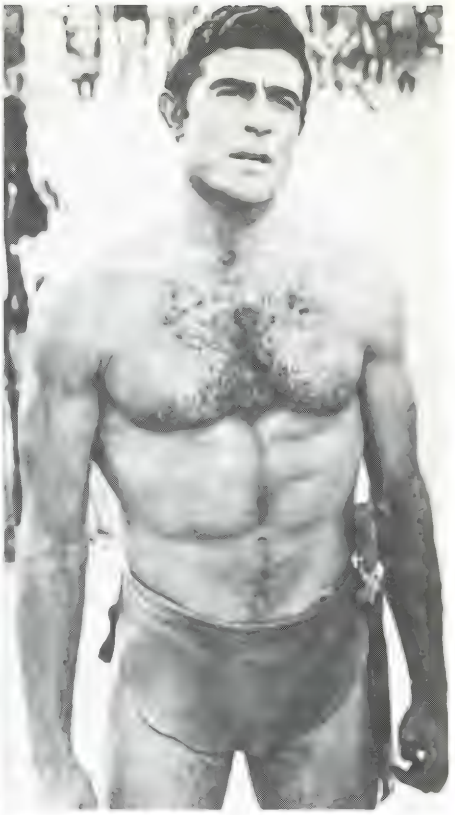
At this point the series underwent some alterations. The initial films, large-budgeted productions, were most definitely adult films with the emphasis on jungle spectacle. Jane was a sophisticated lass escaping from the artificiality of civilization and Tarzan, the noble savage and natural man with whom she found a love by no means Platonic. Now, the films became more family oriented. Jane was a homemaker and mother, Tarzan, still a very rugged individualist, but a family man. Living in a well-appointed tree house, they now seemed more like pioneers in a jungle setting. The character of Tarzan was developed and with each succeeding picture he came to more and more dominate the proceedings. Weissmuller, as he perfected a pithy, laconic manner of expression all his own, was better and more enjoyable with each film and attained greater screen presence. There can be little doubt that he became the definitive Tarzan of all time.

Although somewhat downgraded in stature, the series proved, with its 1941 entry, *Tarzan's Secret Treasure,* if not the best, surely the most entertaining Tarzan ever made, that what it had lost in production values it made up for in entertainment. The feature had all the ingredients expected from a Tarzan movie, ruthless white hunters, blood-thirsty natives, fights with wild animals, the comic antics of Boy and Cheta the chimp, Tarzan's aphorisms, and the climactic stampede of the elephants. Also diverting and memorable was the next feature, *Tarzan's New York Adventure,* but a limited budget and short running time (only 71 minutes compared with 105 minutes for *Tar-*

Tarzan's Family Tree

Buster Crabbe as he appeared in an early 1930's Tarzan epic. He is with Edgar Rice Burroughs.

"Tarzan and the Slave Girl," **Lex Barker** and



Though 15 others have played the role, the most famous Tarzan was Johnny Weissmuller who was the Ape Man 12 times before switching over to "Jungle Jim."

Mike Henry was the 14th Tarzan, popular in the Sixties.

Gordon Scott, the Tarzan of the Fifties, was wed to actress Vera Miles at the time. Long divorced, Scott now lives in Italy where he makes "spaghetti Westerns."

The screen's last Tarzan, Miles O'Keefe, in last year's best forgotten, "Tarzan, the Ape Man" with Bo Derek.

zan and His Mate) marked it as B-picture stuff and prevented it from being as good as it might have been.

Throughout the 1930's independent producers capitalized on the popularity of Tarzan in some low-budgeted film outings. Buster Crabbe had his chance to play the Ape Man in 1933 in *Tarzan the Fearless.* In 1935 Olympian Herman Brix starred in *New Adventures of Tarzan* and *Tarzan and the Green Goddess,* filmed in Guatemala, but they were hackneyed serials. Brix afterwards discarded his loin cloth for a suit of clothes and became Bruce Bennett. Glenn Morris, decathlon champion, later a professional football player and naval war hero, did not fare well in the dull *Tarzan's Revenge* (1938), even though he had support from sprightly swimmer Eleanor Holm.

Producer Sol Lesser, who had done the Crabbe and Morris films, acquired the rights to Tarzan from Burroughs when MGM lost interest in the series. He acquired the services of Weissmuller and Sheffield and began turning out a new series of Tarzan pictures at RKO. The first two were only slightly inferior to the MGM films. *Tarzan Triumphs* (1943), in which Tarzan abandons his policy of isolationism to battle the Nazis, and *Tarzan's Desert Mystery* (1944), which had good supporting roles by Nancy Kelly and some man-eating plants (cheaper than lions), were diverting screen fare. In the next five films Tarzan, hitherto Janeless at RKO, was joined again by his mate, played now by Brenda Joyce. *Tarzan and the Amazons* (1945), *Tarzan and the Leopard Woman* (1946), *Tarzan and the Huntress* (1947), and *Tarzan and the Mermaid*(1948) did, as the titles suggest, strive for originality, and if they were not particularly inspired, they were entertaining. Even with the shortness of the films, plots were kept to a minimum to allow time for wild animal shots and plenty of comic relief from Cheta. Natives, formerly inhuman savages, were now more sympathetically portrayed, albeit by only Caucasian actors with sun-tans. Tarzan, still zealous in his protection of the jungle and its wildlife, because a better neighbor, and his jungle home seemed less isolated from the world.

The quality of the films, however, progressively lessened, and more and more they required Weissmuller to carry them. The last of them, *Tarzan and the Mermaids,* filmed incongruously in Mexico, was especially weak. Johnny Sheffield had already left the series to star in his own, *Bomba the Jungle Boy,* a kind of juvenile Tarzan. It was generally agreed that Weissmuller, at 44, was getting too old and too heavy to be swinging from the trees. Weissmuller retired from the part, but still a viable screen personality, he was successful at Columbia in the juvenile jungle action series *Jungle Jim,* which, however, required him, uncomfortably, to don clothes and speak in whole sentences.

To continue his safaris Lesser chose as a replacement blond, virile Lex Barker, who had been playing small parts in RKO films for the past few years. Though he lacked the commanding air and authority of Weissmuller, Barker acquitted himself credibly and engagingly in the part. His films looked fresher than Weissmuller's and if none was particularly memorable, all were more than adequate. Barker, though, never knew whom he would find puttering about the tree hut when he swung home, for he played with a variety of Janes, Brenda Joyce in *Tarzan and the Magic Fountain* (1949), Vanessa Brown in *Tarzan and the Slave Girl* (1950), Virginia Huston in *Tarzan's Peril* (1951), Dorothy Hart in *Tarzan's Savage Fury* (1952), and Joyce MacKenzie in *Tarzan and the She-Devil* (1953). Vanessa Brown was probably the best, her tomboyish pertness complementing Barker's quiet manner.

Next to play Tarzan was Gordon Scott. His initial films intended to recreate the original ape man type character, sans Jane, sans Boy, sans tree hut. *Tarzan's Hidden Jungle* (1955), in which he was given support by his then real-life wife, Vera Miles, was weak, and the second film, *Tarzan and the Lost Safari* (1957), now released by MGM, was only marginally better. Although Scott was handsome and possessed a superb physique, he lacked the winsome, primitive air manifested by Weissmuller and, to a lesser degree, Barker, and Tarzan became little more than a conventional hero. The next two films, *Tarzan and the Trappers* and *Tarzan's Fight For Life,* both done in 1958, the second being the first Tarzan film in color, introduced Eve Brent as Jane and Ricky Sorensen as Boy-like Tahtu. Though well-intended, these films misfired and were but pale imitations of earlier Tarzan films. Even the acting was deficient, and the patent hokiness was more embarrassing than amusing. Somehow the magic had gone.

In 1959 MGM attempted to recapture the flavour of the old Tarzan movies with a remake of *Tarzan, The Ape Man* with Denny Miller and Joanna Barnes. It was dull and unconvincing and didn't catch on.

Sy Weintraub now acquired the rights to Tarzan from the estate of Burroughs (who had died in 1950) and decided to take the Ape Man forward instead of backward in time. Throughout the 1950's Africa was being portrayed more realistically. Even in the Tarzan films, black actors were now being used, and there were location shots not only of real African animals, but of real African natives. The character of Tarzan, either as it was originally conceived, or as developed by the Weissmuller and Barker films, did not comfortably fit into the naturalistic depiction that the times required. Still using Gordon Scott, Weintraub updated the hero; he had to speak in full sentences, very little swinging through the trees, no tree hut at all, and nothing that could be construed by viewers as corny. Well mounted and competently done, *Tarzan's Greatest Adventure* (1959) with Anthony Quayle and Sean Connery and *Tarzan the Magnificent* (1960) with Jock Mahoney and Betta St. John were, however, so serious as to be grim. Suspense action dramas, they seemed little more than transplanted Westerns with nothing unique or particularly interesting about their hero.

Next, Weintraub and MGM (his two former films had been at Paramount) came up with one of the most imaginative Tarzan films in decades, *Tarzan Goes to India* (1962), with a new actor, former stuntman Jock Mahoney playing the lead. This and a sequel *Tarzan's Three Challenges,* (1963), filmed in Thailand, were not spectacular, but were satisfying actioners with polish. Mahoney's Tarzan, bearing little resemblance to that of Weissmuller, was a cosmopolitan jungle man in the modern world, savvy to the ways of civilization as well as the jungle. Mahoney, a deft actor, was comfortable and credible in the role.

Less felicitous were three Tarzan films made by Mike Henry, *Tarzan and the Valley of Gold* (1966), *Tarzan and the Great River* (1967), and *Tarzan and the Jungle Boy* (1968), which were indifferent and not long on believability. Successful, though, was the updating of Tarzan in the 1966 television series. Ron Ely, who drew his inspiration more from Mahoney than from any of his other predecessors, wore the much-donned loin cloth with panache and was zealous in doing his own stunts. Tarzan, now college-educated, but dedicated to preserve his African homeland from depradations, had Cheta with him and Jai, a character introduced in *Tarzan Goes to India,* now played by Manuel Padilla, Jr. Since the television series, the character of Tarzan has lain fallow until the recent effort *Tarzan, the Ape Man,* starring Miles O'Keefe and Bo Derek, which resurrected the originally conceived character with the novelty of an "R" rating. ★★★★

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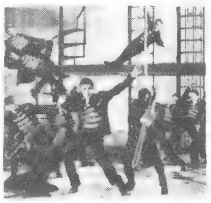

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Life of scandal and despair

Continued

and Stanley Avenue in Los Angeles. Her body, clad in a bathing suit and coat, was covered with bruises. She told police she had been beaten by a teen gang. They charged her with being drunk.

The burnt-out star was ecstatic when Frank Sinatra offered her a walk-on in his film, *Four For Texas* (WB63). She could see visions of stardom again. "Can I make a comeback? I'm only 35 years old. It's not impossible, is it? But it never happened. She didn't even get screen credit, if indeed she is in the film at all. Ah, but that's show biz.

In 1966, at the age of 39, Barbara Payton was found dead in the bathroom of her parents' home in San Diego, California. By all available accounts she had died of natural causes. Her appearance had changed so much that it was two days before authorities realized who she was. "You mean that was Barbara Payton, the movie star? The one who was once married to Francot Tone? The one who was always in the papers? God, what happened to her?"

The story of Barbara Payton will, no doubt, contribute to the Hollywood myth which says beautiful, blonde screen goddesses are doomed to destruction by their own success. but it's only a myth. Isn't it? ★

ROBERT HORTON

Continued

that I would never be tied to anything for that long again, I would seriously like to do another series. I have led a very exciting and attractive life style over the past few years starring in and directing plays. But to show you how serious I am about returning to Hollywood, I have moved out of New York and bought a lovely home in Encino, California. It's a masterpiece of construction and I just love it. I knew the first time I ever walked into it, I'd have to own it."

In his career, the one-time video cowboy has headed up many new trails to reach the dream he once lassoed and coralled in his heart, and with his uncomparable drive and determination for further accomplishments, coupled with a rare versatility in talent, Bob will undoubtedly travel many more trails of success in his future career. ★

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youngest millionairess was Shirley Temple, who accumulated more than $1 million with 5 years of movie acting, before she was 10 years old.

MOVIEREEL

Continued

and restoration to return it to the former opulence of 1938... Rumors that **Liza Minnelli** will do "Gypsy" in New York ... **Frank Sinatra** starring in John Milton's **Paradise Lost?** Anything is believable when Peter Bogdanovich is directing, and word is that he's after Sinatra for the project . . . **Marlon Brando** has checked into a fat farm to try and shed some of his 300 pounds bulk... Six time Oscar winner, director and screen writer **Billy Wilder** was honored by Lincoln Center's Film Society at a special tribute over KCET, Channel 28 ... **Burt Reynolds'** film sked continues as he races to "Stand On It," starting Aug. 16. It follows his current "Best Friends," which followed "Best Little Whorehouse" ... **Barbara Stanwyck** returns to TV in ABC's nine-hour miniseries "The Thorn Birds," adapted from Colleen McCullough's best-selling novel ... Stanwyck stars with **Richard Chamberlain** and **Rachel Ward,** playing a wealthy Australian land owner who tries to corrupt a clergyman . . . **"Lena Horne:** The Lady and Her Music," has had its run extended four times since it opened May 12, 1981, and has become the longest running one-woman show in Broadway history. The last performance will be June 30, the singer's 65th birthday. As she once told critics and fans, "You sure know how to make an old lady feel great"...

FILM FESTIVALS

Jeanette MacDonald International Fan Club Clan Clave convention will be held June 22 to June 27 in the grand ballroom at the Beverly Hilton Hotel with Gene Raymond as host. Films will be shown and a trip to MGM Studios is on the agenda. Info, write Miss Clara Rhodes, President, 1185 Woodward Ave., Topeka, Kansas 66604.

Western Film Fair, July 9, 10, 11 in Charlotte, No. Carolina at the Radisson Hotel. Western serial screening rooms, dealers room, guest stars, banquets, awards.

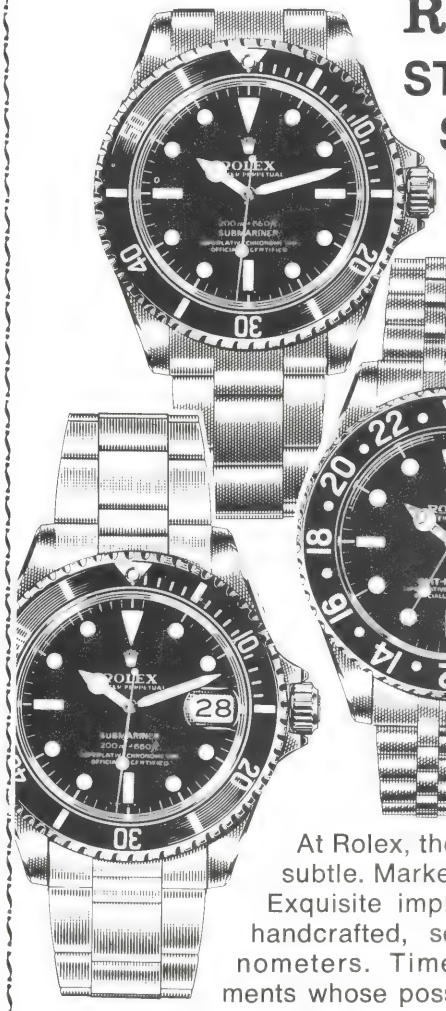
Illinois Film Festival, July 31 thru Aug. 2. Info Misc. Enterprises, 429 Division St., Elgin, Illinois 60120.

MOVIE GUIDE

Kirk Crivello

CAT PEOPLE

In 1942, film historian DeWitt Bodeen wrote *Cat People,* a low-budget thriller for RKO about a mysterious young woman (Simone Simon) who believes that she will turn into a vicious cat if emotionally provoked. It was a unique study of psychosis and sexual repression. So successful, it produced two offshoots, *The Leopard Man* and *The Curse of the Cat People.* But I'm afraid director Paul Shrader has reduced the new *Cat People* to super-chic kitty litter in order to make explicit what the original left to the imagination. The movie revolves around Nastassia Kinski, separated from her brother, Malcolm McDowell and her circus performer parents (who committed suicide) since she was 4. Reunited with McDowell in New Orleans, he gradually reveals to her the secret of her past—which is revealed to us in colored exposition depicting bizarre tribal rites that involve girls in bondage and black leopards that serve as deities. We found that when McDowell has sex, he turns into a leopard and must kill to be transformed. However if Kinski becomes his mate, they will be able to maintain the same form and not pose a threat to others. Nastassia, still a virgin, wards off her brother's incestuous advances, suppresses her past and takes solace with the local zoo curator, John Heard. But she resists his advances, as it would mean having to murder him. Associate curator, Annette O'Toole also in love with Heard. In a frightening scene, she is terrorized in a shadowy indoor swimming pool by what sounds like a leopard. The actors work hard, but the real stars are the snazzy set designs, the theme music sung by David Bowie and elegant camera work. *Cat People* isn't much without the glossy wrappings.



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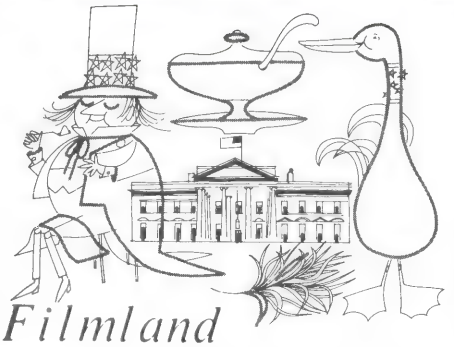
ENTERTAINMENT/RESTAURANTS/TRAVEL



Filmland FOOD 'N FUN

★

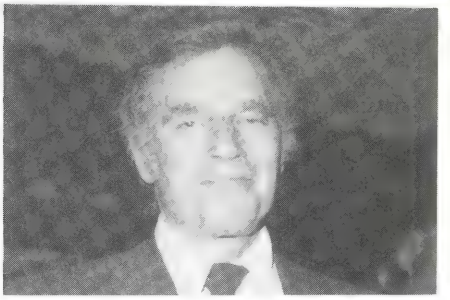
By geni charlesworth

Chef owner **Yoshimi Morizawa** of the popular **Joy of Tempura,** 21841 Ventura Blvd., Woodland Hills has donned his chef's cap again to oversee the special **new Tempura Bar** opened in April at the unique Japanese restaurant. Chef Morizawa, for those who have followed his reputation, was known as "The Tempura King." This was the name he was dubbed by fans of the daughty chef's talents which were originally retained by a prominent new Japanese restaurant of the time in downtown Los Angeles.

Chef Morizawa came from Tokyo to Washington state, and after teaching Oriental cooking and culture in Seattle, was lured to Los Angeles by the Kaikan. Later, of course, he opened his first place, The Tempura King, and now the Joy of Tempura. Fans of Morizawa and his expertise in preparing the lacy light and crispy shrimp and vegetable tempuras will be filling up the new Tempura Bar to sample his wares. Open for cocktails, luncheons and dinners. They also offer a Sushi Bar, a cocktail bar and lounge, private Tatami Room for up to eight persons and lovely spacious dining areas in traditional Japanese styles. Reservations 999-5060.

★ ★ ★

If you're looking to enjoy the privacy of dining in a chic Art Deco designed little home upon both the delicious specialties of England and continental entrees,



Handsome star, **Charlton Heston** among the show business crowd attending President Frank Price of Columbia Studios preview and dinner at Jade West in Century City which honored Francis Ford Coppola and his film, "One From the Heart."

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Jane Withers and **Norman Johnson** of Data Systems were among the diners at Au Chambertin in Santa Monica. They're shown here with manager (and co-owner) **Tan Huynh.** Fine French cuisine is featured at the elegant Pico Blvd. restaurant, which now serves cocktails.

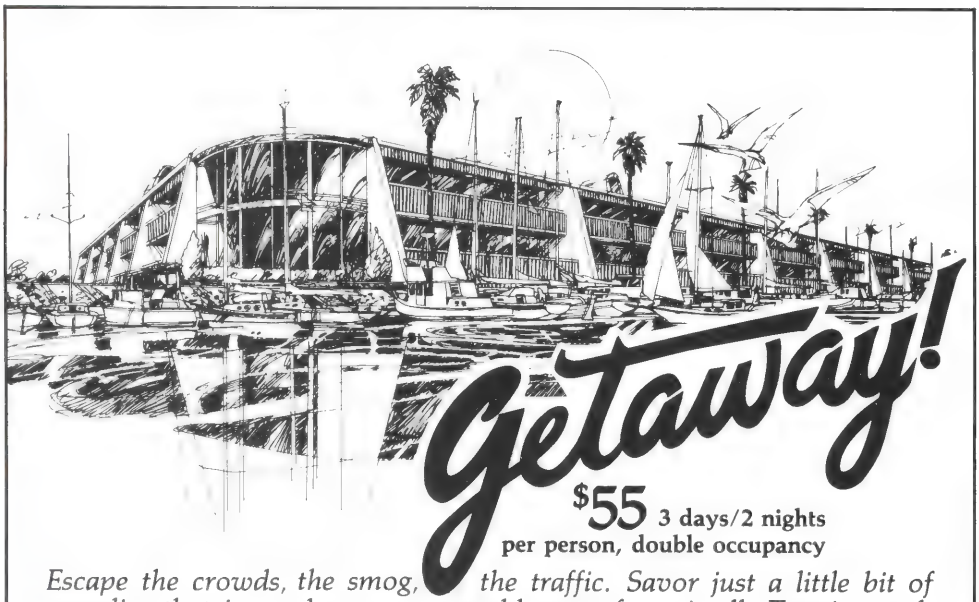
★ ★ ★

Gourmet French cuisine fans and afficienados of fine wines continue to wend their way to the petit auberge of Chef Marcel Frantz and Roger Martini, Host -the **Aux Delices,** 15466 Ventura Blvd., Sherman Oaks. The tiny French restaurant has won the Holiday/Travel award five times in a row and was also recent recipient of a 3-star award from L.A. Restaurant Writers.

At lunch at the Marquis West in Santa Monica, former actress (and now an interior designer) **Liliane Boctor** with Cosmic Productions president **Salah Moustafa**—enjoying the specialties of award-winning chef and co-owner Pietro Giordano.

★ ★ ★

The China Trader at 4200 Riverside Drive in Toluca Lake is going into a thirtieth year! Nearby Burbank Studio stars are regular patrons of the popular place and send over for heaping orders of **Chef Johnny Wing's** delicious Cantonese specialties. Open for daily buffet luncheon, Sunday Brunch and dinners nightly with entertainment from 9 p.m. Reservations at 842-8109.



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Reservations are required and must specify "Getaway." Sorry, other discounts do not apply. Subject to availability. Good through December, 1982.

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Oscar's on the Sunset Strip at 8210 Sunset Blvd. is a super place to unwind. They've an easy atmosphere, and some of the brightest English stars (who sometimes stay nearby when filming a movie) pop in for dinner. A pair of fine jazz artists on piano and sax entertain Thursdays through Saturdays. Oscar's is open from 7 p.m. nightly except Sundays for dinners, fine wines, champagne and ales and beers from England. Reservations 654-3457.

★ ★ ★

In nearby Disneyland Hotel is possibly one of the most beautiful Chinese restaurants around. It's the new **China Palace,** 1154 North Euclid Avenue in Anaheim. Frank Wong is the personable Manager and Chef Wu heads up the Szechuan/Mandarin kitchen. Reservations for cocktails, luncheon and dinner (714) 774-8890. *A beautiful by a waterfall cocktail lounge!*

★ ★ ★

Guess who was dining all alone enjoying a quiet time after a taping? Handsome **Richard Chamberlain** solo in for dinner at Le Cellier, 2628 Wilshire in Santa Monica. The nice folk at **Le Cellier,** owners Madelyn and Jacques Don Salat and Chef Jean Bellordre recently picked off another 3-star award from Los Angeles Restaurant Writers group.

★ ★ ★

At the magnificent **Jade West** in Century City, 2040 Avenue of the Stars in the ABC Entertainment Center **Robert Wagner** quietly sipping with friends and among them, **Jill St. John.** The popular Chinese restaurant was recently the scene of a huge dinner party hosted by **Frank Price,** president of Columbia Pictures who honored **Francis Ford Coppola** and his film, "One From the Heart." Wall to wall celebrities that night.

★ ★ ★

Michael's Canoga Inn, 21129 Sherman Way in Canoga Park pleased with a fine 2-star award from L.A. Restaurant scribes. **Christian Bernaert,** the owner host is from Belgian and it is one of the few restaurants in Southern California that offers Belgian specialties in addition to favorite continental entrees. **Chef Roger Lambert** is from Charlesrois and Bernaert from Ostend. Cocktails, luncheon and dinners here—open nightly for dinner. Reservations 340-6446. ★

Actress **Jackie Zeman** (she plays "Bobbie Spencer in TV's "General Hospital") is among those who've discovered the new Nick's Restaurant in the Sherman Oaks Galleria. She's shown here with owner **Nick Washington,** the motion picture ("The Onion Field," etc.) music director.

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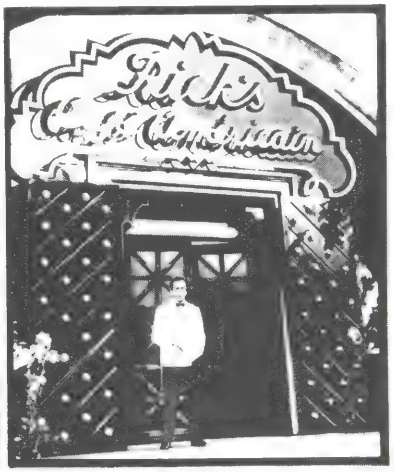
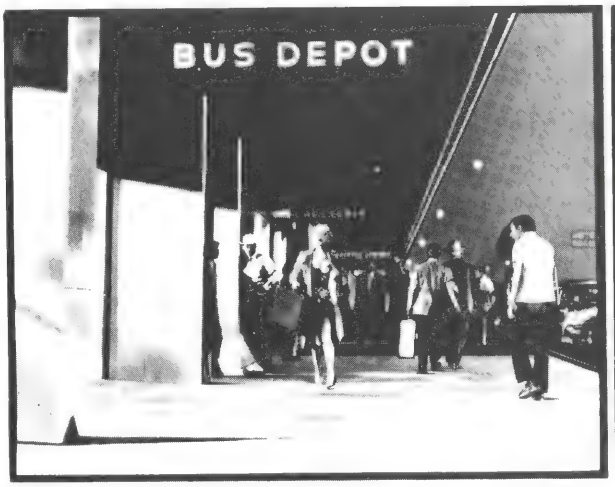
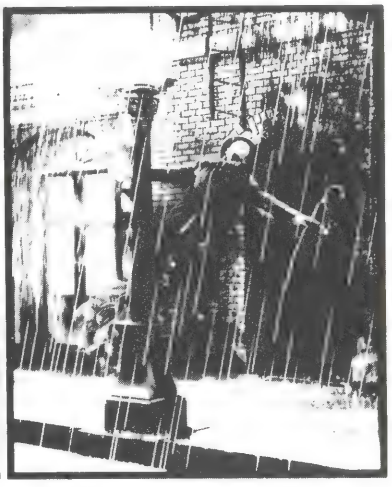
Rita Hayworth
GILDA (1946)
Sex Goddess as Sex Goddess Rita Hayworth turns on the heat in a famous scene from *Gilda*



#2
Humphrey Bogart
CASABLANCA (1942)
Humphrey Bogart poses at the door to his Cafe Americain, the notorious haunt of *Casablanca's* idealists, murderers and refugees



#3
Marilyn Monroe
BUS STOP (1956)
Anxious to put a marriage minded cowpoke behind here, hastily-clad Marilyn Monroe runs for a getaway bus in nighttime Phoenix



#4
Gene Kelly
SINGING IN THE RAIN (1952)
With an umbrella for a prop and a rain washed street for a stage, Gene Kelly creates the greatest dance scene in film history

Rita Hayworth as the super-sultry **Gilda.** Humphrey Bogart as the world-weary "Rick" in **Casablanca.** Marilyn Monroe as Cherie, the torch singer who almost melted the screen in **Bus Stop.** Gene Kelly as Don Lockwood, the carefree hoofer who made **Singing In The Rain** the nation's alltime favorite musical. Never have stars blazed brighter than these – and now their full brilliance is captured forever in our giant **30" x 25" full color lithographs** by Frans Evenhuis, the famed Hollywood artist. Ideal for framing, our stunning lithographs are printed on the highest quality paper, come to you in specially-made heavy-duty tubing, and will make a proud addition to your collection, home or office. (*The price is right, too, as identical lithographs are now selling in Hollywood art shops for $65.00 ($110.00 framed) – $30.00 more than our special "no-middleman" price to you.*) *So order your favorite(s) . . . or the full set . . .* ***today.***

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Cinema Chat from London

WHAT WERE THEY DOING SIXTY YEARS AGO . . .

By Doug. Elmo Brooks

Charles Chaplin shown directing Marlon Brando in his last movie "The Countess of Hong Kong" with Sophia Loren—Universal.

CHARLES CHAPLIN IN 1916

At last . . . the Genius of the little man has been recognized -- he is knighted "SIR CHARLES".

(Quote from a film Trade paper ... 1916, mar. 25... *"Charlie Chaplin would like to do wistful tragedy."*

Charles Chaplin Is On Way to California for MUTUAL. CHAPLIN LEAVES NEW YORK. Famous Comedian with the Wonderful Pedal Extremities Is Accompanied by his Brother Sydney, and Makes a First Class "Chaplin Exit" from NEW YORK.

. . . *Charles Chaplin* is on his way to California. The Mutual's March . . . comedian left Thursday on the Twentieth Century for Chicago, where he proposed to spend a few days before proceeding to Los Angeles. Chaplin was accompanied by his brother Sydney and Henry P. Caulfield, who takes general charge of the studios being prepared for Chaplin in Los Angeles. Chaplin's departure was not attended by any ceremony, but he made a first-class *"Chaplin exit"* from New York.

The other members of the party were waiting in the Grand Central station and train time was at-hand, while Chaplin lingered with his farewells to Broadway which began with a call at the office of President John R. Freuler of the Mutual Film Corporation and continued uptown to the Plaza.

The Century was on the dot of departure when Chaplin dashed thru' the station concourse at top speed, plunged and skidded down the town shed and flipped over the rail on the observation coach, the story goes.

"In departing I want to emphatically deny that the Essanay Company is holding a large stock of unreleased films of my productions", said Mr. Chaplin. "There are to come from this company only two two-reel releases -- 'Carmen' and another which has had the working-title of 'Police'.

"I am glad to be on my way to California. I've had a bully time in New York and I have enjoyed every minute of it, but now I feel like going back to work again.

"As I have so often said, I have felt that this was to be my big year. I know it is going to be.

"I am pleased with the terms of this contract beyond the somewhat important financial return.

"It means that my efforts will get before all the people, that my pictures will have adequate distribution thru' the Mutual's system of sixty-eighth exchanges".

Los Angeles-march 11..1916.

CHARLES CHAPLIN ORGANIZES MUSIC COMPANY FOR OWN SONGS

The Charlie Chaplin Music Company, composed of Charles and Sydney Chaplin and Herbert Clark, has been organized and has opened an office in Los Angeles.

The purpose of this company is to popularize the music written by the well-known comedian. The selections published to date including "Oh, That Cello", "There's Always One You Can't Forget", and "The Peace Patrol". END

HOW IT ALL STARTED

Charlie Chaplin's Walk

In the English Sunday press . . . jan. 21, 1951. a lady writes. . .

"I taught Charlie Chaplin at Victory-place Board School, Walworth when he was between four and five years. I remember his large eyes -- his mass of dark curly hair and his beautiful hands. He was very sweet and so shy. He copied his famous walk from an old man who gave oatmeal water to horses in cabs and carts outside the 'Elephant and Castle.'

(E.E. Turner-Dauncey. (Mrs.)

Early in 1915, Charles Chaplin topped the Popularity poll with 142,920 votes in the great British Film Players Contest organized by "Pictures" in Britain.

Herewith a copy of Charles Chaplin's NIGHT CABLE LETTER, by Western Union Cablegram, dated 12th Sept., 1915.

"Many thanks for Certificate ... please convey to my fellow countrymen my sincere thanks and appreciation for the honor they have conferred upon me. Believe me I am more than grateful."

Charlie Chaplin

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SEPTEMBER 1971—Vol. 6, No. 5
D'Anton Cinematheque, new Bev Hills Movie House—cover. Gaylord Carter. Where Yesteryear's Stars are Today. Collector's Corner.
Limited supply $5 plus postage

JANUARY 1972—Vol. 6, No. 9
Katharine Hepburn—cover & story. Jayne Mansfield. Judy Canova.
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MAY 1972—Vol. 7, No. 1
Liza Minnelli & Desi Arnaz, Jr. —44th Anniversary Oscar Awards. Gary Cooper. Zorro and Co./Serial. Carmen Miranda.
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June 1972—Vol. 7, No. 2
Ruby Keeler—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces.
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JULY 1972—Vol. 7, No. 3
Llona Massey—cover & story. Fabulous "Duncan Sisters." Earl Carroll Beauties.
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Phyllis Diller—cover. Flicker Milestones. Cinema Magic on a $100 Budget. Jeanne Eagels.
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DECEMBER 1972—Vol. 7, No. 8
Efrem Zimbalist, Jr.—cover. The Girl With the Peek-a-Boo Bangs. Esther Ralston. The Andrews Sisters.
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JUNE 1973—Vol. 8, No. 2
Mae West— cover, feature. "Hollywood's Hall of Fame". Remembering Bogey and His Co-stars. Marx Brothers. John Ford.

JULY 1973—Vol. 8, No. 3
Jack Oakie with Betty Grable and Alice Faye—cover. Talullah Bankhead. Jane Russell. "Hollywood's Hall of Fame," Alice Faye.

OCTOBER 1973—Vol. 8, No. 5
Horror & Macabre Films— Supernatural Classics. Lon Chaney, *The Werewolf, Dracula, Dr. Jekyll & Mr. Hyde, Dr. Caligari, The Wolf Man, Creature From The Black Lagoon, Frankenstein.* Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price and Christopher Lee.

November 1973—Vol. 8, No. 7
"The Snake Man"—cover & story. Roger Moore. How "Radio Rocket Boy" was filmed.
Limited supply $5 plus postage

DECEMBER 1973—Vol. 8, No. 8
Claudette Colbert—cover & story. Carol Channing. Donald Woods, Jessica Dragonette, Sammy Davis Jr., Peggy Castle and Michael Caine.
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JANUARY 1974—Vol. 8, No. 9
Jimmy Durante—cover & story. Photos from Personal Collection. Fiery Olga San Juan. Return of Johnny "Scat" Davis.
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MARCH 1974—Vol. 8, No. 11
James Stewart & Ida Lupino— Golden Globe Awards—cover & story. Jeanette MacDonald, Jack Oakie, Sally Rand and Beatrice Kay.
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Kim Novak—cover & story. Bing Crosby. The Tarzan Saga and Family Tree. "Cars of Stars".
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James Cagney—Hope & Cagney on cover—plus story. Clint Eastwood. Arlene Judge & Claire Dodd. Universal Studios.
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JULY 1974—Vol. 9, No. 3
Dorothy Lamour—cover & story. Gloria Swanson in "Airport '75." Janet Gaynor, Julie Andrews, Groucho Marx, Mary MacLaren and Victor Varconi
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OCTOBER-NOVEMBER 1974—Vol 9, No. 6
Harold Lloyd Film Revival— cover. Lana Turner and Stars from Hollywood High. Dick Haymes. Edwina Booth? Colleen Moore. Louise Brooks?
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NOVEMBER 1974—Vol. 9, No. 7
Doris Day—cover. Versatile Jean Hagen. Movie Palaces. Mary Beth Hughes and Johnny Downs.
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DECEMBER 1974—Vol. 9, No. 8
Special Collector's Edition— The Best of Gable, Colbert, Durante, Grable. Photo Pictorial & Features.
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MARCH 1975—Vol. 9, No. 8A
Universal's Spectacular Studio Tour—cover & story. Jack Benny's Farewell/photos. Masquers Honor Liza Minnelli.
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CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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John Wayne and Gary Cooper cover. Did Wayne follow in Cooper's shadow?, Four Hollywood stars, Yvonne De Carlo, Dorothy Malone, Ruth Roman, Rhonda Fleming, Why Robert Taylor wouldn't return to MGM Commissary, Gloria Grahame, James Bond Phenomenon, Jeff Chandler, AFI Honors Frank Capra, Pier Angeli—Italian actress, Collectors: John Wayne's new memorabilia, James Bond Posters, Gabe Essoe, collector who made good & more.

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Los Angeles Times
August 6, 1962

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DEBBIE REYNOLDS ITEMS WANTED Anything! Especially paper dolls, coloring books, clippings from early '50's and current. Bob Combs, 500 West End Avenue, NYC 10024. (4-6'82)

WANTED BEATLE ITEMS wholesale. Retail prices and catalogue, write PEP-EX, 11185 Lime Kiln Rd., Grass Valley, CA 95945 (4-6'82)

W.C. FIELDS collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (2-5'82)

Ziegfeld Girl—Wanted items related to the 1941 film, Pete Huss, 1908 Walcott Way, Los Angeles, CA 90039 (3-6'82)

HEDY LAMARR ITEMS WANTED. V. Ferraro, 3902 Barcelona St., Tampa, FL 33609. (3-6-'82).

WANTED: Original and leisure materials on GWTW: Jack Rubin, 5401 Chimney Rock #905, Houston, Texas 77081. (3-6-'82).

WANTED AUTOGRAPHS
in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338. (9-'81-10-'82).

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

Wanted Shirley Temple, Deanna Durbin, material, especially cuttings from old magazines. State price, etc. June Benstead, 83 Shakespeare Rd., Luton, Beds, England LU40HT (3-9'82)

WANTED Screen Album, #36, Oct./Nov. 1946, Movie Stars Parade, Dec. 1947, Movie Life Yearbook 1947. All are Sinatra covers. Price & condition to M. Shepherd, 606 S. Lincoln, Hinsdale, Ill. 60521 (5-6'82)

WANTED: MGM movie sheet music. Garland, Astaire, Kelly. 30's to 60's. Marvin Jeske, 7143 Linmar Circle, Orlando, Fla. 32808 (5-6'82)

WANTED VIDEO TAPES

in the Beta Format of the following movies. 1. "Can't Help Singing" in color with Deanna Durbin & Robert Page (1945). 2. "Lady on a Train" with Deanna Durbin & David Bruce. (B&W 1945). 3. "Salome Where She Danced." in color with Yvonne De Carlo & David Bruce, 1944. 4. "Lady in the Dark" in color with Ginger Rogers & Ray Milland, 1943. **Larry Dennis,** 20 E Main St., Apt. 77, Los Gatos, CA 95030. (5-6-'82).

WANTED LOBBY CARDS on Creature From The Black Lagoon & Revenge of The Creature, Sherlock Holmes Movies, Weismuller, Tarzan & other lobbys. Mr. & Mrs. Charles Falk, 220 Wren Dr., Duluth, Mn. 55811. (1-218-722-3829) (5-6-'82).

Wanted: **Movie paper** in bulk for two stores & wholesale framing business —any quantities. **Baja Frame,** 2829 Nipoma, San Diego, CA 92106 (5-6'82)

Wanted: **"GWTW" Final Draft Shooting** Script (dated 1/24/39). Original only. Send price and availability to: Jon Jashni, 4842 Salem Village Place, Culver City, CA 90230. (5-6'82)

WANTED BACK ISSUES "Lion's Roar" Jim Webb, 953 Kenston Dr., Clayton, CA 94517 (5-6'82)

WANTED MOVIE COVERS of Lana Turner & Judy Garland. Also coloring books & paper dolls (originals) on above. Also anything on Ziegfield girls. Mr. V. J. Anzivino, 12 Schofield St., Newark, N.J. 07106. (5-6-'82)

Wanted in 16mm only: "Something For Everyone" this color British feature—Al's Railroad films of 1930's. F.M. Stephenson, 5051 Genesee, San Diego, CA 92117 (5-6'82)

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (5-9-82).

Wanted: **Everything on Robert Wagner, Natalie Wood.** Ans. fans: Claudia Wallace, 23999 Westwood, Westlake, Ohio 44145 (4-8'82)

GLORIA DE HAVEN collector wants lobby cards from her films, photos of her from broadway shows *Seventh Heaven, Golden Boy, & Have I Got One For You.* Ron de Armond, 97 Oak Rd., Fairfax, Calif. 94930. (5-6-'82).

KURT RUSSELL. Wanted TV, movie, material. Candids, clips, mags, etc. "The Thing," Elvis, Quest, Escape From NY, others. Foreign material, esp. Jap. mag. arts. wanted. BT. 2850 Ulloa, sfca. 94116. (4-9'82)

WANTED: Stills, transparencies, memorabilia from Robert Culp's TV appearances (Trackdown, I Spy, Greatest American Hero, TV movies, etc.). Original material only. Positively no copy stills. Katherine Patrick, 2291 Claiborne Drive, Clearwater, Fl. 33516 (4-8'82)

Wanted **LANA MOVIES,** VHS or BETA. Martha Smith, 112 Green Oaks Dr., Lafayette, La. 70503 (5-6'82)

WANTED VIDEO TAPES
in the Beta format of the following movies: "Can't Help Singing" in color with Deanna Durbin & Robert Paige, 1945 issue. "Lady in a Train" with D. D. & David Bruce, B&W, 1945. "Salome, Where She Danced," color, 1944, Yvonne De Carlo. "Lady in the Dark," color, 1944, with Ginger Rogers & Ray Milland. Larry Denis, 20 E. Main St., Apt. 77, Los Gatos, CA 95030 (6-11'82)

CHUCK NORRIS material wanted. Will buy/trade. Ilona Zoerner, 66-51 Fresh Pond Road, Ridgewood, N.Y. 11385 (6-10'82)

Movie Star photographs wanted of **Alain Delon.** State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710, U.S.A. (6'82)

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DOROTHY GULLIVER

By Jess L. Hoaglin

There is no reason in the world why **Dorothy Gulliver** should not be working in films today. She certainly has the experience of a seasoned trouper and is still the petite 5 feet, 2 inches, the same as when she was a popular star at Universal many years ago. Her last film appearance, her first featured role in 25 years, was in John Cassavetes' "Faces." It was a challenge for Dorothy, but her performance won critical acclaim throughout this country and in Europe.

Born and raised in Salt Lake City of English parents who had migrated to Utah, Dorothy attended Salt Lake grammar school. In the midst of her high school education she won a beauty contest conducted by Universal Pictures and her prize was a trip to Hollywood, a screen test and a film contract. The studio immediately embarked on a teaching program which consisted of casting Dorothy in bit roles in a wide variety of films just to acquaint her with filming techniques. After a few months of this type of work she was cast as the feminine star of a series of short subjects, "The Collegians," one of the most successful series of its kind in motion picture history.

This series soon became the studio's "showcase" for young talent, with Dorothy and her regular leading man, George Lewis, co-starring. Playing minor roles to give them experience were such then unknowns as Clark Gable, Andy Devine and Walter Brennan. After several years of "The Collegians," interspersed with occasional parts in features, Dorothy was well established as one of Hollywood's fast rising young stars.

Following "The Collegians," Dorothy was cast in a number of westerns with such stars as Hoot Gibson and Jack Hoxie, for which she had to learn to ride with the best of Hollywood's real and working cowboys.

"I have enjoyed my career," said Dorothy. "When we were at Universal doing 'The Collegians' it was perhaps the happiest time of my professional career. It was like a big wonderful family at the studios in those days and everyone in the crew became dear, close friends. I've had a nice little career, perhaps never a big name, but I was satisfied. But now I think it would be fun to work again."

Today Dorothy lives in a spacious and lovely home in the center of Hollywood, a home she adores, with the companionship of her three wonderful feline pets and a beautiful white dog, who is always ready to stand guard duty. Her husband of many years, former publicist Jack Proctor, died August 1, 1976. They had no children. ★

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Wanted: **LETTERS** from service men or women who met Raymond Burr in Korea or Vietnam. Photos also. O. Hill, Box 205, Kenilworth, N.J. 07033 (6-8'82)

Photographs wanted of actor and movie star **Ronald Reagan.** State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710, U.S.A. (6'82)

James Byron Dean revisited in East Of Eden. James Dean, Movie Star photographs wanted. State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710, U.S.A. (6'82)

WANTED: LP RECORDS, magazines, programs, memorabilia, color or B&W photos. Dance bands, burlesque, stage, screen, TV performers. Frank Toth, 1201 Lakeside Ave., Cleveland, Ohio 44114 (6-8'82)

Wanted: **LOBBY CARD OF BETTE DAVIS** from "Thank Your Lucky Stars." Also hardback editions (with dust jackets) of **"Films Of:"** Marilyn Monroe, John Wayne, Nancy Carroll. Old postcards of Hollywood and stars. Eddie Colbert, 9000 Sunset Blvd., #305, L.A., CA 90069 (6-9'82)

WANTED VIDEO CASSETTE of 30's films. Tom Webster, P.O. Box 231, S. Laguna, Calif. 92677 (6-8'82)

Wanted: **1/25 SCALE MODEL VEHICLES** used in TV shows and movies. Dalton Futch, 1013 N. Forbes Road. Plant City. Florida 33566(6-8'82)

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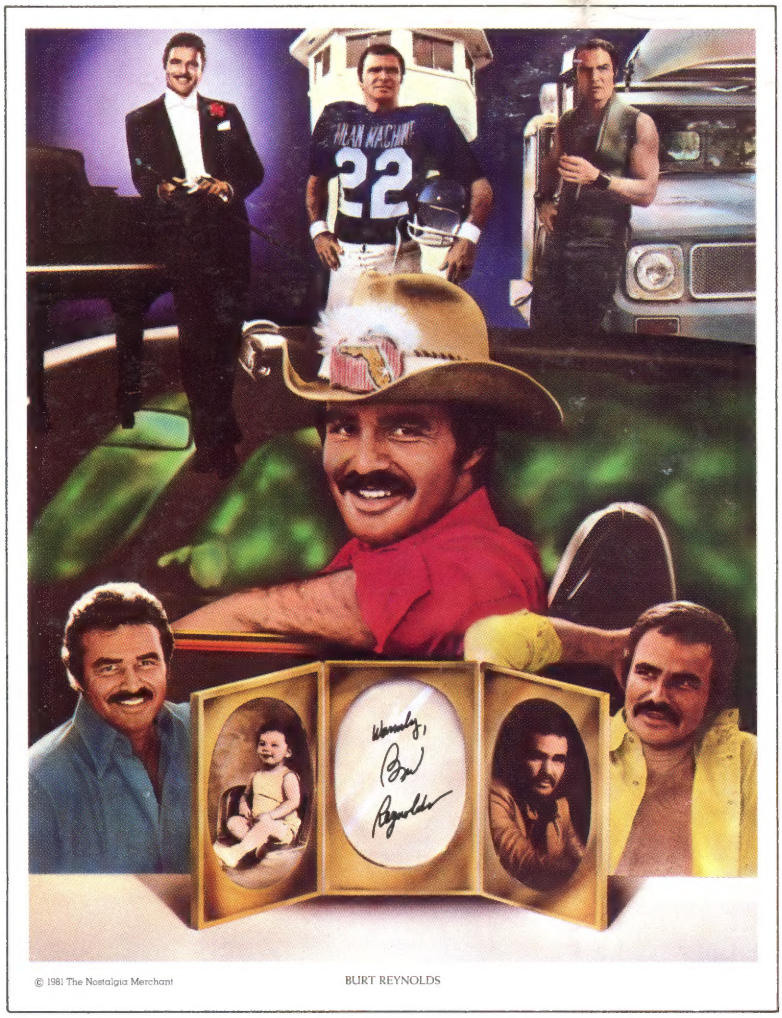

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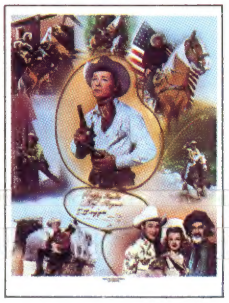

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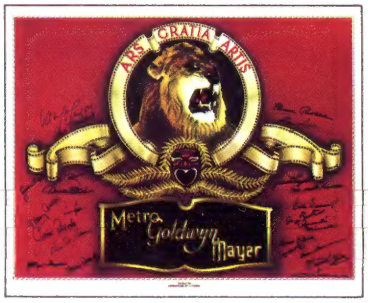

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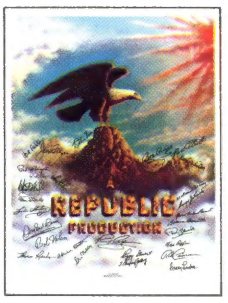

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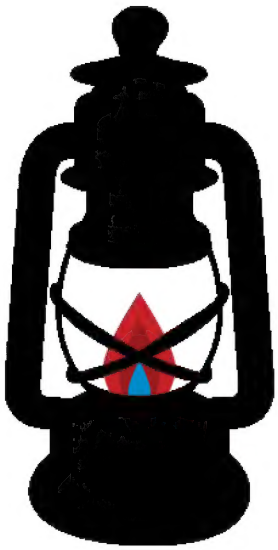

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